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CONTENTS



p 16

HOUSE & GARDEN



p 26



p 143



p 171



p 22

DECORATION

GARDENS

INTERIORS

- 15 **Decorator's notebook and Swatch**
What's new in furniture, fabrics, wallpaper, paint and decorative accessories
- 25 **Shopping - blankets and throws**
Viola Lanari's colourful selection will keep you warm on cool summer evenings
- 31 **Design ideas - modern flooring**
Jessica Doyle presents the latest options underfoot - from wonderful ideas with wood to the surprising comeback of vinyl
- 39 **Rita notes** Continuing her series, Rita Konig offers advice on getting the best out of your builders
- 156 **The knowledge** Inspired by the houses in this issue, Bonnie Robinson gives directions on how to achieve a similar style
- 158 **Hot-house flowers** Combining bold botanical motifs with furniture in natural materials, Ruth Sleightholme brings the outdoors in for schemes that look at home in an Edwardian orangery
- 188 **Stockists**
- 204 **Tastemaker** The dos and don'ts of decorating according to Michael S Smith

- 47 **Outside interests** Clare Foster suggests planting ideas for ponds and streams, and highlights garden accessories and events
- 164 **Medieval marvel** The romantic gardens of Cothay Manor burst into bloom in summer, with exuberantly coloured flowers and imposing trees stamping their personalities on distinct sections laid out in the Twenties. By Anna Pavord
- 170 **How green is my meadow** In the first of a new series featuring eminent garden designers in their own gardens, Clare Foster visits Dan Pearson in Somerset, where he is developing a 19-acre plot that reflects his passion for the natural world



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- 124 **Evolution of grandeur** Author and designer Paul Golding has restored a Maltese palazzo to enhance its eighteenth-century glories. By Ros Byam Shaw
- 132 **Open to all** Cindy Leveson has transformed a cluster of trade-union offices and bedsits in south London into spacious rooms that are elegant but practical for a young family. By Annabel Foley
- 138 **Nature tamed** The owners of this beachside retreat off the coast of Mozambique have created a spectacular lodge that typifies barefoot luxury, while conserving the island's natural heritage. By Lavinia Bolton
- 144 **Shared interests** Incorporating elements of old New York and a Hungarian heritage into this west-London town house was a satisfying challenge for interior designer Henri Fitzwilliam-Lay. By Lisa Freedman
- 150 **Private practice** Possessing a meticulous eye for detail, architect Ian Adam-Smith had a clear idea of how to create a comfortable home for his own family in a long-neglected Sussex farmhouse. By Caroline Clifton-Mogg ▷

On the cover: The sitting room of Alscot Park in Warwickshire (pages 63-68), photographed by Elsa Young. **Cover stories** are highlighted in **colour**

PLUS Part two of our essential guide to the UK's 100 leading interior designers, starting on page 87



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CONTENTS



p 70



p 177

SPECIAL FEATURES

- 12 **From the editor**
- 41 **News** A look at the resurgence of interest in art-deco design, and a round-up of other news and events
- 51 **Out and about** Latest launches... glamorous events... hot buys... Carole Annett takes note
- 63 **People - lifestyle** Since inheriting Alscot Park at the age of 19, Emma Holman-West has set about adapting and innovating the Warwickshire estate to transform it into the thriving business and community that it is today. By Liz Elliot
- 70 **People - specialist** David Nicholls talks to the husband-and-wife team who are channelling their creative energies into making pretty garden parasols in a former grain store in Cornwall
- 75 **Insight** Celina Fox considers three retrospectives of the life and work of sculptor Barbara Hepworth, and reviews other current exhibitions
- 79 **Buying art** Emily Tobin profiles two artists who are putting ink to paper and creating works that demonstrate the versatility and unpredictable nature of the medium
- 81 **Books** An exploration of Gertrude Jekyll's Munstead Wood garden; a weighty reassessment of Le Corbusier; Terence Conran on colour; and Piet Oudolf's career, as reflected in his Dutch garden
- 122 **Subscriptions** How to subscribe to *House & Garden* in the UK and in the US
- 182 **Travel** Discovering Slovenia's little-known Soca Valley; insider tips on where to shop, eat and drink in Marrakech; and an Indonesian eco resort that's attracting surfers with a social conscience

WINE & FOOD

- 174 **Taste notes** News, reviews and tips for cooks and wine lovers. By Joanna Simon
- 176 **Petals on the plate** Sybil Kapoor suggests seasonal dishes using edible flowers that taste as good as they look
- 181 **Simple suppers** Delicious recipes; no hassle - whole sea bass with ginger and garlic, followed by damson and mascarpone cheesecake, plus how to make pickled ginger □

CONTRIBUTORS



IAN
ADAM-
SMITH
Architect



Q What were your influences early in your career? ‘*The Lutyens exhibition at the Hayward Gallery in 1981 was pivotal, as I recognised so many houses from Surrey, the area I grew up in. Homey Colefax and Fowler interiors were also influential.*’

Ian Adam-Smith is one of those architects who thrives on the minuscule details of a property, which is clear when he is asked about his design pet peeve: ‘I absolutely cannot stand nasty toffee-stained windows.’ When he decided to move his family to a neglected Sussex farmhouse, his biggest challenge was to convince everyone else of what it could become. ‘No one wants to go from a high-ceilinged Georgian house to a rat-infested, low, beamy farmhouse.’ See the results from page 150.

KRISTIN PERERS Photographer



Q Did you face any challenges when you were photographing this month’s decoration schemes? ‘We shot in a “winter garden”, which was originally built as a ballroom for Sennowe Park in Norfolk. We were all wrapped in layers of coats, scarves, hats and gloves, and we had to keep moving while trying to conjure up a summer vibe.’

Working with photographers as a fashion designer then a stylist inspired Kristin Perers to pick up a camera herself. The Hackney-based photographer has shot

for *Vogue*, climbed a glacier in Chile to capture the perfect composition and shot this month’s decoration feature set in an Edwardian country house. Take a look at the botanical schemes from page 158.



DAVID
NICHOLLS
Features
director

Q Describe your home. ‘I have lived in Herne Hill, south London, for nearly 20 years and I’m in the process of rethinking some of the sludgier Farrow & Ball shades in my house. My dining room is papered in a busy ivy print by Zoffany and there’s a large, rather louche Seventies chandelier hanging above the table.’

You may have spotted David Nicholls walking the aisles of international design fairs in search of talented subjects and their creations, or you may have seen his name pop up in recent issues of *House & Garden*. He joined the magazine as features director in January following 11 years at *The Telegraph*. For this issue, he talked to the husband-and-wife team behind Sunbeam Jackie, makers of pretty garden parasols (page 70) □

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JULY 2015

EDITOR'S LETTER



A year or so ago, while holidaying in Marrakech, my husband and I stumbled upon an Aladdin's cave of furniture and textiles. Who should we meet inside but one of the country's most esteemed interior designers, David Mlinaric, with his friend and fellow designer, Ana Zenic. David had flown out for the weekend to do a recce before meeting a client the following day to buy rugs for their house in England. An hour or so later, having scoured every nook and cranny – and with plenty of encouragement from David and Ana – we emerged having bought a rug. There is no doubt that had David not been there, we probably wouldn't have parted with our money. Although we both love rootling out things for our house, buying a rug was definitely not on the holiday checklist. However, the fact that David was there gave us the confidence that this was a good place to buy. Said rug is now happily ensconced in what we grandly call 'the studio' at the end of our garden.

This serendipitous meeting was the germ of the idea for a new travel series we are featuring every other month called 'Designer haunts', in which we ask style-setters and design experts from all over the world to recommend places in their own city to shop and eat. The key to making the most of a foreign city is to ensure you are in the know and this new column, devised by our travel editor Pamela Goodman, aims to aid you in your research – and even go one better, by divulging insider knowledge. This month, coincidentally, we've focused on Marrakech, on page 185, and our guide is Caitlin Dowe-Sandes of Popham Designs, whose beautiful cement tiles I have long coveted and whose striking and stylish Marrakech homes have been much photographed. Her first recommendation is Mustapha Blaoui, the very shop where we bought our rug, and the page is packed with other good suggestions. So when I head back to Marrakech in October, I shall certainly go armed with her guide. Indeed, there is clearly much more shopping to be done.

But judging by this month's 'Design ideas', finding the right rug is not the be all and end all for a striking floor. Jessica Doyle has pulled together an impressive number of clever, stylish flooring ideas, between pages 31 and 37 – some playful, others downright smart and, in the case of the canary yellow parquet, really quite brave.

At the opposite end of the spectrum to highly lacquered parquet is the lightly tamed nature that is garden designer Dan Pearson's garden on a 19-acre plot outside Bath, shown from page 170 – the first in a new series in which eminent garden designers are featured in their own gardens. I hope that, as I am, you are stirred by these pictures and Dan's deeply sensitive approach to the land he has taken on. As our garden editor Clare Foster so brilliantly sums up, his role here is 'less about designing than orchestrating nature, it is gardening on the edge, teetering on the brink of letting go completely'. It is quietly thrilling □

Hatta Byng



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Fabric background: 'Wicker' (green), cotton, from Cath Kidston

JANE CHURCHILL

FABRICS AND WALLPAPERS



A woman with blonde hair tied back, wearing a long white dress with a thin brown belt, is walking barefoot on a white rooftop terrace. To her right is a white tufted ottoman or daybed with a grey base and wooden legs. The background shows a clear blue sky and a distant horizon line.

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Decorator's notebook

Ruth Sleightholme shows us what's caught her eye this month

1 Silk wallpaper with hand-laid metallic leaf spots, 'Dalmatian Spots' (from left: pale grey and empire blue), 91.5cm wide, from £165 a metre, from de Gournay. **2 Cast-iron, aluminium and copper task light**, 'Cloche' (matt white), by Lars Beller Fjetland for Hay, 43 x 26cm shade diameter, £209, from Nest. **3 Vases**, from left: ebonised ash, 'Pacay', 65cm, €530; clay, 'Pacay', 26cm, €360; gilded ceramic, 'Pacay', 45cm, €770; all by Rosaria Rattin, from Kose. **4 Sofa** with steel legs, 'Stardust', by Nika Zupanc, 90 x 225 x 90cm, upholstered in 'Zebra' (silver blue), viscose-mix velvet, by Neisha Crosland, £8,520 including fabric, from Sé >



1 Cotton-mix rug, 'Told You So', 180cm square, £175, from French Connection. **2** Wood-framed mirror, 'Sunshine', 50cm diameter, £275, from Graham and Green. **3** Digitally printed wallpaper, 'Himalayas', by Jennifer Shorto, 91cm wide, £475 for a 3-metre panel, from Redloh House Fabrics. **4** Sofa with painted-aluminium feet, 'Vico', by Jaime Hayon, 78 x 175 x 95cm, £3,594, from Cassina. **5** Oak, volcanic-sand plaster and bamboo stools, 'Tokyo Tribal', by Nendo for Industry Plus, 55 x 45cm diameter, \$390 each, from Industry Plus. **6** Steel and oak reading lamp, 'Adamas', by Hekla, 130 x 60 x 17cm, £536, from Ligne Roset ▶

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H A N D M A D E



1 Hand-block-printed **wallpaper**, 'Bird in Tree' (granite gray and charcoal), by Adrienne Neff, 68.5cm wide, £130 a metre, from Holland & Sherry. **2** Aluminium **pendant lights**, from left: 'W151S3', 45 x 135cm diameter, €2,600; 'W151S1', 128 x 44cm diameter, €1,600; and 'W151S2', 81 x 76cm diameter, €1,600; all by Claesson Koivisto Rune for Wästberg, from Coexistence. **3** Hand-knotted wool and silk **rug**, 'Oldie Nomad', by C C Tapis, 300 x 230cm, £3,312, from Poliform. **4** Painted beech **chairs**, 'Century' (black and red), by Marcel Wanders for Very Wood, 89 x 54 x 55cm, €477 each, from Gervasoni. **5** **Banquette** with iron frame, 'Cleopatra', upholstered in bespoke cotton fabrics by Gemma Kay Waggett, 40 x 102 x 40cm, £2,160 including fabric, from Victoria Stainow. *For suppliers' details, see Stockists page* □





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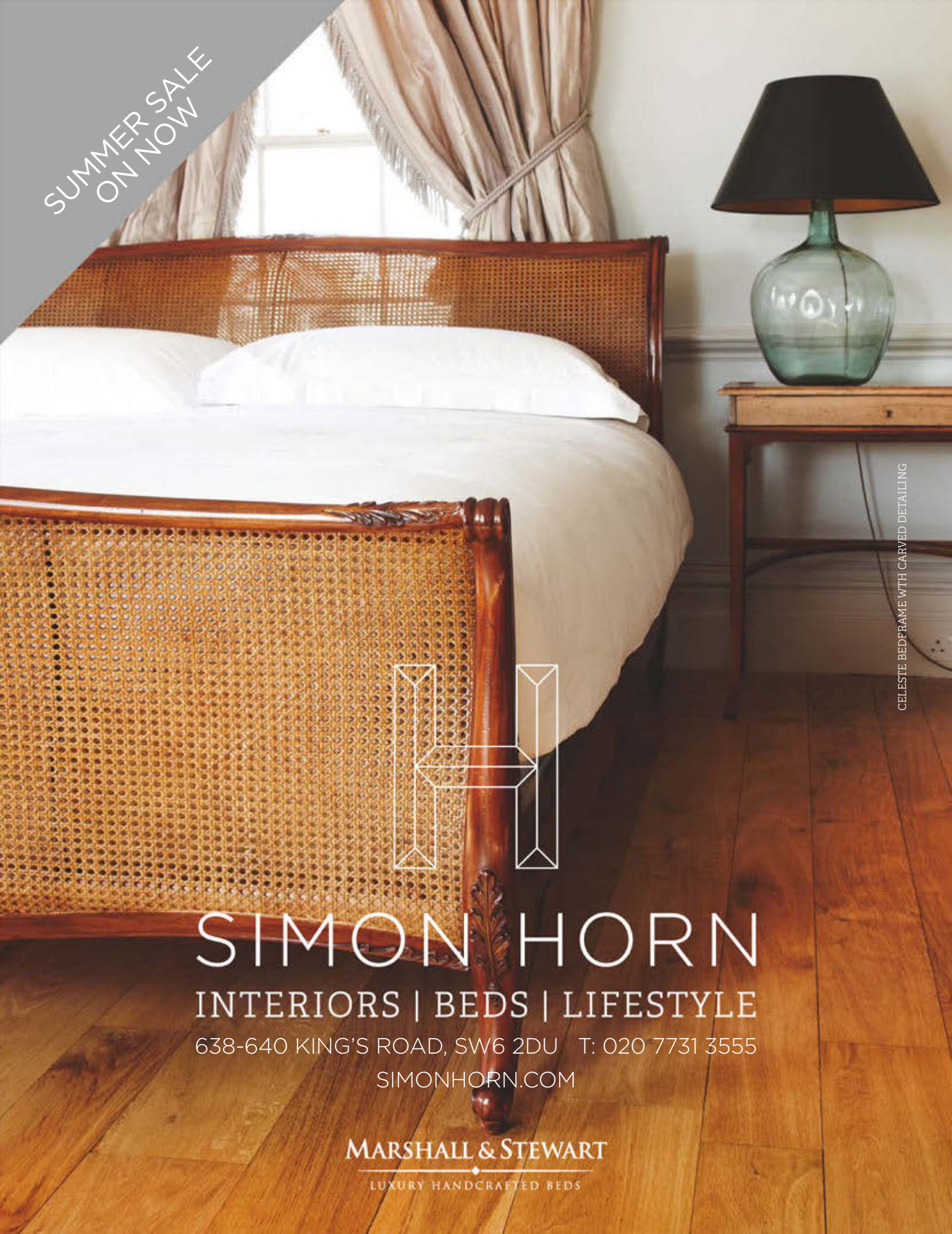
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PHOTOGRAPHS **FRANCK ALLAIS**

Outside edges

Viola Lanari steps out of the house to add colour to the garden with exterior paint

1 'Metropolitan', £34.50 for 2.5 litres exterior matt, from Eicó. **2 'Burlington Arcade'**, £62 for 2.5 litres exterior masonry paint, from Mylands. **3 'Jacaranda'**, £56.88 for 2.5 litres lime wash, from Francesca's Paints. **4 'Acid Yellow'**, £58.35 for 5 litres masonry paint, from Ecos Organic Paints. **5 'Greenstone'**, £111 for 5 litres Ecopro silicate masonry paint, from Earthborn. **6 'Calke Green'**, £58 for 2.5 litres exterior eggshell, from Farrow & Ball. **7 'Dorchester Pink'**, £56 for 5 litres masonry emulsion, from Little Greene. *For suppliers' details, see Stockists page* ▶



1 'Safran', by Flamant, £101 for 2.5 litres external wood/metal emulsion, from McGlashans Interiors. **2 '1-024'**, £58.50 for 5 litres masonry emulsion, from Papers and Paints. **3 'Bandol Sky'**, £54 for 2.5 litres satin eggshell, from Konig Colours. **4 'Hansel and Gretel'**, £59 for 5 litres exterior masonry paint, from Fired Earth. **5 'Chelsea Green II'**, £60 for 2.5 litres oil eggshell, from Paint & Paper Library. **6 'Benjamin's Oxblood'**, £56.88 for 2.5 litres lime wash, from Francesca's Paints. **7 'Peacock Blue'**, £53 for 2.5 litres exterior eggshell, from Marston & Langer. **Background throughout, 'SC284'**, £58.50 for 5 litres masonry emulsion, from Papers and Paints. **Garden edging bricks throughout**, from £4.56 each, from Ronson Reclaim. For suppliers' details, see Stockists page □



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Viola Lanari selects blankets and throws to keep you warm in the garden when temperatures are less than tropical

PHOTOGRAPHS **ANDERS GRAMER**



1 Merino wool **'Twist a Twill'** (yellow), by Tina Ratzer for Silkeborg Uldspinderi, 188 x 130cm, £98, from Smug. **2** Hand-woven merino wool **'Quaternio Blue'** (blue/green), 180 x 140cm, £210, from Zuzunaga. **3** Mohair **'Bruges'** (multi with blue stripe), by Coco Hellein for Brun De Vian-Tiran, 180 x 140cm, £255, from Couverture & The Garbstore. **4** Hand-woven merino wool **'Squares'** (multi), 180 x 140cm, £245, from Zuzunaga. **5** Lambswool honeycomb **'Virginia'**, 175 x 120cm, £235, from Wallace Sewell. **6** Embroidered-silk throw, **'Chevron Silk'** (indigo), by Béatrice Laval, 200 x 125cm, £220, from The Conran Shop. For suppliers' details, see Stockists page ▸



1 Wool/cotton **'Marre'** (black/vanilla), by Pappelina, 180 x 140cm, £135, from Liberty. 2 Cashmere **'Saan'** (coral/taupe), 200 x 150cm, £549, from Oyuna. 3 Hand-woven wool with pompom fringe **'Desi'** (indigo blue), 180 x 120cm, £450, from Stitch by Stitch. 4 Cotton **blanket**, 170 x 130cm, £49.99, from H&M Home. 5 Wool-mix **'Jocker'** (multi), by Missoni Home, 190 x 130cm, £260, from Heal's. 6 and 7 Wool **'Multistripe'** (from left: bracken and blossom), 180 x 150cm, £115 each, from



Melin Tregwynt. **8** Wool 'Half Stripe With Pom Poms' (green), 245 x 160cm, £182, from Darkroom. **9** Linen 'Pale Rosewood Vice Versa', 250 x 140cm, £260, from The Conran Shop. **10** Wool-mix 'Coloured Squares', by The Good Shepherd, 232 x 182cm, £875, from The New Craftsmen. **11** Nineteenth-century cotton shawl, 205 x 114cm, £720, from Guinevere. **Background** Bespoke printed wall mural, from £50 a square metre, from Surface View. For suppliers' details, see Stockists page □

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design ideas

MODERN FLOORING

New technologies, innovative materials and the creativity of designers are pushing the boundaries of flooring. JESSICA DOYLE presents the latest options underfoot – from wonderful ideas with wood to the surprising comeback of vinyl



WALKING ON SUNSHINE

The oak parquet in this London sitting room has been stained canary yellow and lacquered to give it a high shine. Unlike with varnish, one coat of lacquer is often sufficient, as it tends to be harder wearing and naturally more glossy. David Kohn Architects is the firm responsible for this punchy update to a traditional design. davidkohn.co.uk ▷



added
insight

RECLAIMED
BOARDS

The Reclaimed Flooring Company sells solid or engineered boards with a bespoke weathered, chipped or splattered effect. Pictured from top are 'Chipped Effect Painted Wood', from £126 a square metre, and 'Bespoke Weathered Painted Wood', from £132 a square metre. reclaimedflooringco.com

shades OF GRAIN

If you like the feeling of wooden floors, but want an injection of colour, consider a kaleidoscope of paints and stains



GOING GREEN

Wood stain doesn't have to be brown. For a different look, try 'Somerset Green' from Cuprinol's Garden Shades collection, £22 for 2.5 litres, from B&Q. cuprinol.co.uk | diy.com



HERRINGBONE STRIPES

Paint parquet blocks to create a bespoke pattern. This Missoni-esque design was made using engineered-oak blocks from McKay Flooring, £95.99 a square metre. They were painted with shades by Mylands – 'Mews Blue', 'Beaufort Gardens', 'Bridge Blue', 'Eaton Square', 'Mayfair Dark' and 'Sinner', all £62 for 2.5 litres of floor paint. McKay will also supply its parquet blocks ready-painted in a range of colours at no extra cost. mckayflooring.co.uk | mylands.co.uk



WALLS TO FLOOR

Eley Kishimoto's wallpaper designs are now also available printed onto plywood. Once they have been printed, the wood is treated with Dulux's 'Diamond Glaze' varnish, which Dulux claims is '10 times tougher than conventional varnish'. Here, the 'Venice' pattern has been used at the recently opened Southerden Patisserie & Cafe in south London. A square metre costs £110. eleykishimoto.co.uk | dulux.co.uk

fine FORMATION

Those who prefer the natural tones of wood can experiment with the laying pattern and finish



ROUGH WITH THE SMOOTH

The floors of these two spaces have been laid in similar patterns, but look dramatically different because of their finishes. For a rougher riff on classic parquet de Versailles, opt for 'Charlotte' by Victorian Woodworks, pictured left. Made from antique oak with a sun-bleached patina, it's £400 a square metre. In the house on the right, interior designers Turner Pocock had the reclaimed-wood flooring machine-polished and then waxed to a high shine. victorianwoodworks.co.uk | turnerpocock.co.uk

LONG AND WIDE

Extra-wide floorboards mean fewer seams, which can make a space look bigger. Element7 makes boards of up to 35cm in width; its 'Douglas Fir' with a white-oil finish (£149.46 a square metre) is a good match for the floors of this kitchen by De Rosee Sa. element7.co.uk | deroseesa.com



PATCHWORK CONTRAST

For a unique look, consider mixing things up by combining wooden floorboards with another material. At this Hampstead house, architectural salvage and design firm Retrouvius created an intriguing patchwork effect by combining encaustic tiles with reclaimed mahogany floorboards. retrouvius.com ▷



added
insight

BORDER
TRIM



The threshold is a transitional space where different flooring materials meet. Here, the zigzag formation of the oak mirrors that of the marble, with a slim brass trim as a border. Schlüter Systems makes similar trims, from £2.35 a metre. schluter.co.uk

PUZZLING EFFECT

Daring decorators can use a floor as a canvas for an art installation. Seth Stein Architects and tile company Reed Harris created this 'vanishing' floor optical illusion with tiles cut to different sizes. Tiles cost from £75 a metre. sethstein.com | architectural.reedharris.co.uk

MIX IT UP

Mix and match tile designs for an eclectic effect, as the owner of this house in Holland has done. Get the look with Fired Earth's Casablanca and Marrakech ranges, from £399.33 a square metre. firedearth.com



ON THE tiles

Clever designs in stone and ceramic make for stylish floor geometry and optical illusions



COLOUR PLAY

While convincing wood-effect porcelain tiles have been around for some time, the U-Color range from Surface Tiles offers something different. As well as four natural wood shades, it comes in 60 colours, which have a 'grain' effect and are designed to age like natural painted wood. Tiles cost from £87.60 a square metre. surfacetiles.com

BOUNCE BACK

Rubber has more give than resin and, although it comes in rolls, it can look just as seamless, as you can see in this Kensington kitchen designed by Stephan Eicker. It can also be a more affordable option. The Colour Flooring Company sells rolls that are 1.9 metres wide and 10 metres long in 16 colours for £46 per metre. Its website even recommends complementary paints. eicker-design.com | colourflooring.co.uk



CONCRETE IDEA
Polished concrete can look very industrial in its natural grey. To soften the effect, try adding colour. Dimore Studio put a petrol-blue tint in the concrete for the floor of this interior in Milan. Puur's polished-concrete floors can be ordered in any shade from the RAL colour spectrum, from £120 a square metre. dimorestudio.eu | puurfloors.com

smooth OPERATORS

Create a modern, seamless floor with polished concrete, poured resin or wide sheets of rubber



POUR IT ON
A poured-resin floor is incredibly durable, yet softer than concrete. It is also better at maintaining the ambient temperature and is commonly used with underfloor heating systems. The owner of this west London house, who has also used resin to coat the kitchen islands, says: 'It's a really great texture under bare feet, and is also very low maintenance.' Senso supplies flooring made from plant resin, from £120 a square metre. sensofloors.co.uk ▷



WRITING ON THE FLOOR

The floor of design writer Maryam Montague's Marrakech study has been hand-painted with calligraphy lettering. For a similar look, bespoke digital print vinyl by Forbo can be printed with typography, photography – or anything you like. Something similar to Maryam's scheme would cost around £250 a square metre, from Sinclair Till. forbo.com | sinclairtill.co.uk



PATTERN CHIC

This look was achieved using Neisha Crosland's 'Parquet' vinyl tiles for Harvey Maria (£42.95 a square metre). The stylist of this shoot was *House & Garden's* acting editor Gabby Deeming, who advises, 'If the idea of a patterned floor makes you feel nervous, stick to a two-colour design and mix it with simple furniture – that way, it won't feel hectic.' harveymaria.co.uk

THE NEW BLACK

The owners of this Cotswolds rectory chose black vinyl over traditional stone for their kitchen floor. Over time, it has acquired an aged patina that adds to the character of the room. The Colour Flooring Company sells vinyl in a range of colours, including black, for £28 a square metre. colourflooring.co.uk



*added
insight*

**BESPOKE
TILES**

Amtico's vinyl tiles come in 35 laying patterns and hundreds of colours. We commissioned these 60cm-square designs from the Signature range; the tiles cost £70 a square metre. amtico.com

plastic FANTASTIC

Banish thoughts of tacky, dated linoleum – the new luxury vinyls are not only practical and affordable, but also offer endless opportunities for design



MODERN LINES
The modern pattern of 'Zoom', in hand-knotted wool, by Sam Turner for The Rug Company, works well in this Parisian apartment by Collett-Zarzycki. Made to order, it costs £385 a square metre. therugcompany.com

BOX FRESH
A graphic pattern adds impact. The carpet in this London house is 'Box in Box' by Vanderhurd, custom-made in hand-tufted and hand-spun wool, £865 a square metre. vanderhurd.com



soft FOCUS

The vogue for hard flooring has left fitted carpet on the sidelines, but new colours and patterns are bringing it back on trend



DESIGNER ALTERNATIVES

'I love pattern, especially on the floor,' says designer Ashley Hicks, who created this Cosmos wool-mix carpet for Alternative Flooring's Quirky B Daisy collection (from £95.85 a square metre). 'It adds character, as well as hiding marks.' Look out for a new collection by Ben Pentreath for Alternative Flooring later this year. alternativeflooring.com



STAY NEUTRAL
Design duo Timorou Beasties gives carpet design an urban edge with its new collection for Brintons. The wool-mix 'Platinum Grain du Bois' costs £95 a square metre. brintons.co.uk □

For more design ideas, visit houseandgarden.co.uk/flooring



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RITA NOTES

HOW TO GET THE BEST OUT OF YOUR BUILDERS

As part of her continuing series, Rita Konig offers advice on dealing with contractors

I don't think that there's a homeowner in the country who hasn't got a long and tedious tale to tell about their builder. Don't worry, I'm not about to start on mine: quite the opposite, in fact. I am hoping to offer a few tips on how to avoid the potential pitfalls when you are dealing with a contractor.

My first piece of advice is to recognise that a major building project should not be run by a layman with a day job – i.e. you or me. It needs a professional quantity surveyor to run it. Don't think that you can't afford this person: you can't afford not to have them. They will save you much more money than their fee will cost you, not to mention stress. However, not all jobs are large enough for a quantity surveyor, so if you are contemplating a smaller project, here are some guidelines.

YOU MUST TREAT IT LIKE A PROPER JOB

You need to keep files and hold regular site meetings and, if the work is going to remain on schedule, you have to apply your full attention and exercise rigid self-control.

STICK TO YOUR PLAN

Have drawings done so that the job can be priced properly and, once it is all agreed, try not to change your mind, no matter how tempting. This throws things off and gives your contractor a marvellous opportunity for expanding the budget and timeline.

HAVE ONE POINT OF CONTACT AND TALK ONLY TO THEM

Do not just wander on site and start talking to any old builder about what you want. It is extremely important that you have one point of contact: the foreman. He should be the only person to instruct everyone else. Imagine someone coming into your office and asking your staff to do things without checking with you first. The builders may be in your house, but while the works are going on, it is their site. So when you see a plumber installing radiators, don't ask him to come and have a look at the leak in the bathroom. Ask the foreman. Peculiar as it sounds, you are not employing the plumber, the building firm is.

PUT THINGS IN WRITING

Ensure that any discussions you have and resulting changes that are made on site are always followed up by email.

KEEP THE CONTRACTOR INFORMED

If you are having bathroom fittings, light switches, tiles, kitchen appliances, etc supplied, make sure you know exactly when they are expected on site. There's nothing worse than having your builder call to say the plumber's arrived before your bathroom fittings have even been delivered. It's also worth having a discussion with your foreman before you order anything yourself, so you don't end up with really expensive things that don't work to their full potential.

BE SPECIFIC ABOUT THE FINISHES YOU WANT

You must stipulate if you want to use an expensive paint as this will not have been allowed for in the budget. And if you prefer to have the walls painted with a brush rather than a roller – I always do – you must specify this, too, as it will be more expensive. Make a paint schedule – a spreadsheet with a list of rooms and the paint brand, colour and finish used for each – and only hand it to the builder when it is final, to avoid confusion. Keep a copy for yourself, as it's a very useful document to have if, for example, your house is flooded and you need to repaint.

ELECTRICAL PLANS ARE IMPORTANT

Do not leave this to the contractor or you will risk having sockets put in the oddest of places. Work out exactly where your furniture will go and accordingly create a layout for your sockets and light switches. Don't put them everywhere – it is a myth that they don't cost anything. If you are on a budget, only put fancy socket plates in the kitchen, as you really don't notice them anywhere else □



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News

update • outside interests • out and about



THE DOWNTON EFFECT

It's official: art deco is having a moment. Over the past year, sales of art-deco pieces accounted for nearly a third of the collectible design market at the world's largest auction houses, so if you're an admirer of its streamlined silhouettes, starburst motifs and luxuriant ornamentation, you're in good company.

Interior designer Rabih Hage, whose design think tank DeTnk (detnk.com) produces the annual Collectible Design Market Report, which collated the figures, says, 'Art deco ticks a lot of boxes. As an investment, people see it as safe, because they can be sure of the authenticity and provenance of the pieces. The lines of art deco work well alongside contemporary design.' And, unlike the iconic designs of the mid-century modern period, many art deco pieces haven't been subjected to mass reproduction, thus maintaining their rarity. ▸

Art-deco doors in
the dining room
at Eltham Palace

The Downton Effect continued

A contributory factor in this surge of interest may be the popularity of *Downton Abbey*. Bonhams recently suggested the TV series was behind the current taste for collectible art-deco jewellery, after pieces were seen on characters including Lady Mary and Lady Edith.

For those keen to snap up an art-deco piece of their own, there are two events taking place in June, where impressive examples of art-deco design can be seen and bought. At the Olympia International Art & Antiques Fair (June 18–28; olympia-art-antiques.com), the art-deco specialist Jeroen Markies will be selling creations by Harry and Lou Epstein, and a host of other dealers will have examples on their stands. Meanwhile, at Masterpiece London (June 25–July 1; masterpiecefair.com), you'll find furniture by Jean-Michel Frank, whose name tops DeTnk's list of best-selling art-deco designers and whose work is currently being reissued by Hermès.

Equally inspiring is Eltham Palace in Greenwich, one of Britain's most well-preserved art-deco buildings, which recently reopened having undergone a six-month renovation by English Heritage (english-heritage.org.uk), including the restoration of five rooms.

We have also seen a preview of John Lewis's autumn/winter furniture collection, which suggested that art deco is once again having an influence on product designers. Look out for the 'Puccini' cabinetry range, which is reminiscent of Jean-Michel Frank's straw-marquetry pieces, from September. **David Nicholls**



This cabinet by Jean-Michel Frank sold at Sotheby's in Paris last year for €3,681,500

**TIME TO TAKE CHARGE**

The unsightly tangle of wires that amasses at every plug socket in the house may soon be a thing of the past. Ikea is the first major retailer in the UK to launch a range of furniture with built-in wireless charging ports. All you need to do is place your phone on the integrated pad and the battery will charge. For those with phones that are incompatible with the technology, Ikea is also selling a selection of covers that you can fit to your phone, which will allow the wireless charging to work. Products start at £10; the 'Varv' lamp with wireless charging, pictured left, is £50. ikea.co.uk **Emily Tobin**

LETTUCE ADORE THEM

The 'Lettuce Ware' collection by the Florida-based ceramicist **Dodie Thayer** was produced between the Sixties and Eighties and is still enthusiastically collected round the world. Fans will be pleased to hear that the American fashion designer **Tory Burch** has collaborated with Dodie, now retired, to remake elements of the tableware collection, which is moulded, hand-detailed and glazed in the original Duncan Irish Green shade. From £80. toryburch.co.uk **DN**



With her **STORYTILES** range, the Dutch artist Marga van Oers gives the seventeenth-century delft tile an update. Traditionally decorated with bucolic scenes of everyday life, Marga's charming twenty-first-century collages tell miniature stories of their own. The tiles are 13cm square and cost €45 each. Shown from left are: 'Girl with Dog', 'Wolf Girl' and 'Walking the Goat'. storytiles.nl **DN** ▸



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A DECADE OF DESIGN

To celebrate the tenth anniversary of St Jude's, the maker of artist-designed textiles and wallpaper, its founders Simon and Angie Lewin have called upon the skills of their merry band of collaborators to produce 10 new designs. Shown here are two designs by Mark Hearld: 'Squirrel and Sunflower' wallpaper, 52cm wide, £60 for a 10-metre roll, and a 'Bird Garden' linen cushion cover, 45cm square, £38. stjudesfabrics.co.uk **ET**

Q&A

DANIEL HOPWOOD



Interior designer Daniel Hopwood is a co-presenter of *The Great Interior Design Challenge* on BBC Two and president of the British Institute of Interior Design, which is celebrating its fiftieth anniversary this year. The theme of this June's BIID Annual Conference is 'Who do we think we are?'

How has the role of the interior designer changed over the past 50 years? In the old days, designers would be grand ladies in Chanel suits saying to the owner of the house, 'Look, dear, do this and you can be grand, too, and perhaps even move up a class,' and the client would nod and accept. Now, clients are more interested in design, so they can brief well and have an input. And men play a bigger role in the decision making. The industry is also a hell of a lot more professional and technical these days.

What myths about interior designers can you dispel? That we're all big, flouncy, egotistical personalities who will dominate the whole of the design process. The role of the interior designer is to listen and interpret; we are serving a client.

In the age of Pinterest and Google Images, do we still need interior designers? Yes! We encourage clients to use Pinterest, but they can be a bit like a kid in sweet shop: they want everything they see. So we help them edit and pare it down.

What makes a great client? Someone who is open-minded, but also shows a bit of resistance if I present something they don't like. Don't just say yes to your designer - you're spending a lot of money. The process is like playing a game of cards or chess; the client is part of it and should have fun.

And a bad one? Indifference, inertia and a lack of open-mindedness, but most of these can be trained out eventually. It's the designer's job to get the client animated.

Who should come to the conference? Most of the people who attend are BIID members, but it's open to anyone who is interested in interior design.

biid.org.uk | danielhopwood.com **DN**



WHAT'S TRENDING #MODULAR

You can create something fun and individual for your home by playing around with new modular pieces. Far from corporate or utilitarian, the by Lassen 'Frame' series (bylassen.com), from €41, has the building blocks of good design. Visit houseandgarden.co.uk/modular for more ideas, and tweet or Instagram your favourites using #modular.

Alaina Vieru

WEBWATCH / OUTDOOR GAMES



Brooklyn-based Fredericks & Mae (fredericksandmae.myshopify.com) creates hand-crafted games for the garden, which include silk-screen kites, pictured above, \$64 each, bocce balls and Baltic birch tennis bats. The Classic Garden Games collection (classicgardengames.co.uk) features super-size dominoes, draughts and chess sets, as well as an enlarged noughts-and-crosses board crafted from coir rope. A variety of croquet sets to accommodate all levels and ages can be found at Masters Traditional Games (mastersgames.com), which has a comprehensive games range also including handsome pétanque boules ready to take a metal-alloyed spin. For some ping-pong action, look to Bulo's modular 'Dan' design (bulo.com) or The Conran Shop's 'You & Me' table (conranshop.co.uk), in a choice of black or white. **Rose Dahlsen**

LONDON FESTIVAL OF ARCHITECTURE This year, for the first time, the annual London Festival of Architecture (June 1-30) has a focus country: Ireland. It will start a year-long celebration of Irish design with an exhibition championing the work of emerging Irish practices, including Clancy Moore, whose 'Strand Lamp', right, £450, is available from The Conran Shop (conranshop.co.uk). londonfestivalofarchitecture.org **ET** □



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Outside interests

Clare Foster finds fresh gardening inspiration



PLANTING FOR SHOW

This useful, hard-wearing metal trough from MiaFleur is small enough for windowsill herbs, such as parsley and basil, and can be used indoors or out for intricate seasonal displays.

Made from lightweight steel with a distressed grey finish, it has a pretty leaf motif, and comes in two sizes: small (17 x 28 x 17cm, £12.95 plus p&p), and large, as shown (18 x 33 x 21cm, £19.95 plus p&p). miafleur.com

FROM GLASSHOUSE TO COCKTAIL GLASS

The Bombay Sapphire Distillery at Laverstoke Mill in Hampshire is offering tours of the distillery and its new Thomas Heatherwick-designed glasshouse. The Horticultural Experience is a three-hour tour with horticulturist Chris Cotterell, who will talk about the exotic plants that are used to give Bombay Sapphire gin its unique taste, all of which can be seen growing in the glasshouse. Tours take place on June 10 and June 24, with further dates in the summer, and tickets cost £35. distillery.bombaysapphire.com



ROSE UPON ROWS

David Austin has launched three new English roses for 2015. 'Sir Walter Scott' has rich pink, small rosette-type flowers and a strong old rose fragrance. 'Desdemona', shown here, is a long-blooming musk hybrid with almost white flowers. 'Kilmiscott' is perhaps the showiest of the three, with masses of large, bowl-shape pink blooms. The roses cost £18.50 each or £49.95 for three, plus p&p, from David Austin. davidAustinroses.com

BRING THE FLOWERS IN

This double-sided botanical-print cushion is part of a new range featuring close-up flower images by South African photographer Susie LeBlond. The range includes cushions designed for both indoors and out decorated with various flowers - from agapanthus to protea. Shown here are the two sides of the 'Osteospermum' outdoor cushion, made from polycotton with a water-resistant coating (42cm square, £85 plus p&p). A large floor cushion is also available (85cm square, £210 plus p&p). botanicalcushions.com >





CLOCKWISE FROM TOP LEFT *Lythrum salicaria* and *Persicaria amplexicaulis* 'Firetail'. *Darmera peltata*, ferns and candelabra primula. *Lythrum salicaria* 'Zigeunerblat' and *Thalictrum delavayi* 'Album'

Planting ideas

PONDS AND STREAMS

There are plenty of plants suitable for the damp margins of ponds, streams or rivers, but the trick is combining them in magical ways to make a vista that will enhance your little bit of watery paradise. One of the most versatile and easy-to-grow waterside plants is purple loosestrife, *Lythrum salicaria*, which makes striking, tall spikes of vibrantly coloured flowers in the summer months. It combines easily with many other moisture-loving plants, including red *Persicaria amplexicaulis* 'Firetail' to create a pleasing colour clash, *Filipendula ulmaria*, commonly known as meadowsweet, or delicate, snowy *Thalictrum delavayi* 'Album'. The paler-pink cultivar 'Blush' is for those who prefer pastels, while 'Zigeunerblat' is an even more vibrant and deeper pink than the species.

If it's a strong colour hit that you're after, a bank of astilbes could work – although I would avoid the squat dwarf hybrids in candyfloss colours and choose instead something more naturalistic, with narrower, looser plumes. 'Purpurlanze' is a reliable cultivar with elegant, vibrant purple flowers, growing one-metre tall, while 'Weisse Gloria' has multiple plumes of pure white flowers hovering above dark-green foliage. Grow

brightly coloured astilbes in drifts with sedge grasses such as *Carex elata* 'Aurea' to dilute the impact.

You could plant up an entire bank with different foliage shapes, colours and textures. *Darmera peltata* is one of the most useful, with circular, flute-edged leaves that turn wonderful shades of orange and red in the autumn. The classic foliage plant for a bog garden is, of course, *Gunnera manicata*, but only plant this if you have plenty of space, because it's a monster – choose *Rheum palmatum* for a smaller alternative. *Rodgersias* are another good foliage plant for wet soils. The fluffy summer flowers are secondary to the amazing architectural leaves of species such as *R. pinnata* and *R. aesculifolia*, which can be burnished with copper when they first emerge.

Last but not least, the candelabra primulas are always a favourite for bog gardens and streamsides, and understandably so. You can get colour mixes, but I prefer the impact of a single strong colour such as lipstick pink 'Carmine' or the brick orange 'Inverewe', which look amazing peeping up over a carpet of fresh green ferns. Most candelabra primulas will set lots of seed, and you can either collect this and sow your own to control where you increase your colony, or let them increase themselves, in naturalistic stream-side drifts.

THE GARDENER'S DIARY

GARDEN FESTIVAL AT BOWOOD

JUNE 5–6

Horticulturist Toby Buckland spearheads this festival, which brings together specialist nurseries and garden-craft exhibitors. Tickets cost £10 in advance or £12 at the event. tobygardenfest.co.uk

OPEN GARDEN SQUARES WEEKEND

JUNE 13–14

Over 200 London gardens are open this weekend, including classic London squares and experimental roof gardens. Tickets cost £10 in advance or £12 at the weekend. Visit the website for a list of participating gardens. opensquares.org

GROW LONDON

JUNE 19–21

This is the second year for this innovative and designed garden show based at Hampstead Heath. The show is open 11am–6pm each day and tickets cost £10 in advance or £16 on the door. growlondon.com



MEADOW BEYOND

As part of *The Arts and Crafts House: Then and Now* at Compton Verney in Warwickshire, Dan Pearson is creating a meadow featuring a mown parterre in the grounds based on the design of William Morris's well-known 'Trellis' wallpaper. Both the house and garden are included in this celebration of the Arts and Crafts movement, and the exhibition is on from June 27 to September 13. Tickets cost £15. comptonverney.org.uk



SUMMER OPERA

The gardens of West Green House in Hampshire provide the elegant setting for a season of summer opera from July 5 to August 2. Guests can picnic by the river that runs through the grounds and explore the gardens before sitting down to an evening of opera. This year's performances include *The Marriage of Figaro* and a new production of *Ariadne auf Naxos* by Richard Strauss; tickets from £80. westgreenhouseopera.co.uk

New to the UK market is a range of designer outdoor furniture and accessories from Swedish company **RÖSHULTS**. The three-seater 'Garden Easy' sofa shown here is made from teak and anthracite stainless steel, with water-resistant cushions in a choice of natural grey, as shown, or dark taupe. It measures 60 x 162 x 86cm and costs €4,325, excluding the scatter cushions. The range also includes chairs, a daybed, ottoman and table. roshults.se/en □



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Out and about

Latest launches... glamorous events... hot buys... **Carole Annett** takes note



Four-poster beds are enjoying a resurgence in popularity, especially pared-down styles such as this 'Reeded' design by **SIMON HORN**. It is made of mahogany with a hand-painted finish and 230cm-high posts, measures 90 x 180 x 200cm and costs £5,500. Simon Horn also makes high-quality mattresses and bed linen. 020-7731 3555; simonhorn.com



Charles Edwards' 'COLOURED STAR' is a new take on its original 'Star' lantern, with custom-coloured glass. These are the small size, measuring 39.5 x 34.5cm diameter; they come in a range of metal finishes, from £1,320. 020-7736 8490; charlesedwards.com

The dramatic 'Dandelion' mirror by **CHRISTOPHER GUY** would make a bold statement in an entrance hall. With hand-carved mahogany petals finished with gold leaf, it measures 138 x 156cm and costs £3,944. 020-3397 2410; christopherguy.com



PERFECT FINISH

Davidson's 'Alsop' occasional table is finished in the company's new tint - **SYCAMORE DUSK**. It has a base of polished brass, measures 65 x 55cm diameter and costs £4,771. 020-7751 5537; davidsonlondon.com



'HORTENSIA', a new wool and cotton rug by the award-winning designer Michaela Schleyen for Front Rugs, is hand-tufted in Nepal and costs £1,050 a square metre. 020-7495 0740; frontrugs.com ▸



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NEWS | OUT AND ABOUT



TRY BEFORE YOU BUY

DESIGNERS GUILD has launched an online sample service for its fabrics and wallcoverings, so you can try several options before making a commitment. Simply search for the fabric or wallcovering of your choice, then click the 'Order a sample' button. You can purchase up to 20 samples in total, starting at 75p each. Delivery's free if you purchase four or more samples, and £1 for up to three. designersguild.com

The '**GILSTON**' sofa from David Seyfried is a classic design. The 2.5-seater version shown here measures 83 x 183 x 76cm, and costs from £2,595 (excluding fabric). The fabric shown here is 'Collin' (13995.547), a linen mix by Christian Fischbacher, which costs £84.72 a metre. 020-7823 3848; davidseyfried.com ▷





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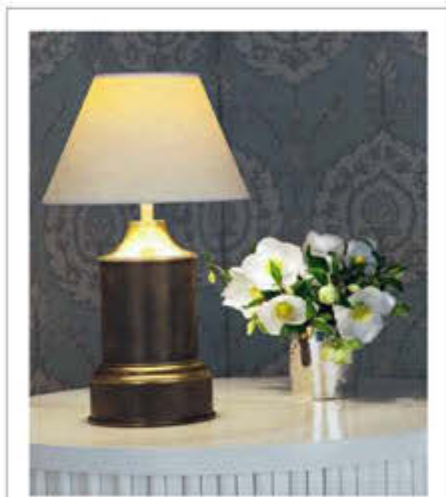


Jane Churchill's latest fabric collection includes this fresh and summery embroidery: 'PINWHEEL' (multi), cotton/viscose, £57 a metre. It also comes in two other bright, cheerful colourways - pink/lime and aqua. 020-8874 6484; janechurchill.com



SHINING A LIGHT

Hector Finch is one of several companies contributing to the new **INSPIRED BY SOANE** collection, which has been developed by Sir John Soane's Museum to celebrate the work of the architect. This lantern, in a zinc finish, measures 67 x 39cm square and costs £856.80. 020-7731 8886; hectorfinch.com



HOME GROWN

Lulu Lytle, of **SOANE** in Pimlico, is passionate about British design. She commissioned this antique brass 'Stubby Lamp', which measures 21 x 12.5cm base diameter, from craftsmen on the South Coast. It costs from £1,300, excluding the shade. The 'Turkish Blossom' wallpaper is inspired by an antique fabric. It is hand-blocked and costs £430 for a 10-metre roll. 020-7730 6400; soane.co.uk



McKINNON AND HARRIS's outdoor furniture is super stylish and hard-wearing to boot. This 'Beaufort' sun chaise in the bermuda hundred blue colourway has a light aluminium frame with cushions upholstered in Sunbrella fabric, which is resistant to fading and water. It costs £6,624, including the cushion. 020-7349 9085; mckinnonharris.com

The **SEYCHELLES** passementerie collection from Samuel & Sons is inspired by the Indian Ocean. The trims are made from natural materials in shades such as aquamarine, coral and beach rose. Pictured here is the 'Wood Teardrop Fringe' in beach rose, £79 a metre. 020-7351 5153; samuelandsons.com >



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A DECADE OF DESIGN SUCCESS

House & Garden's annual *Hotels by Design* supplement - celebrating its tenth anniversary this year - was launched at the wonderfully stylish Dive Bar and theatre at the Ham Yard Hotel. The Pineapple Award - this year a hand-painted ceramic platter created by artist Laura Carlin - was awarded by editor Hatta Byng to Jocelyne Sibuet, co-founder of Maisons & Hotels Sibuet, for her outstanding contribution to hotel design. Guests enjoyed an evening of Champagne and canapés, with cocktails provided by Caorunn Gin □

Urban regeneration

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Classics with a **TWIST**

Cuisinart's appliances combined
with creative menus from Cellar
Society inspire a new wave
of summer entertaining

The rising temperatures bring on a roster of family gatherings, barbecues and celebrations in the great outdoors. Hosting friends and family at home and in the garden is one of life's simple pleasures however the excitement about hosting on a sunny day can soon be overtaken by the stress of needing to whip together an impressive menu for hungry visitors.

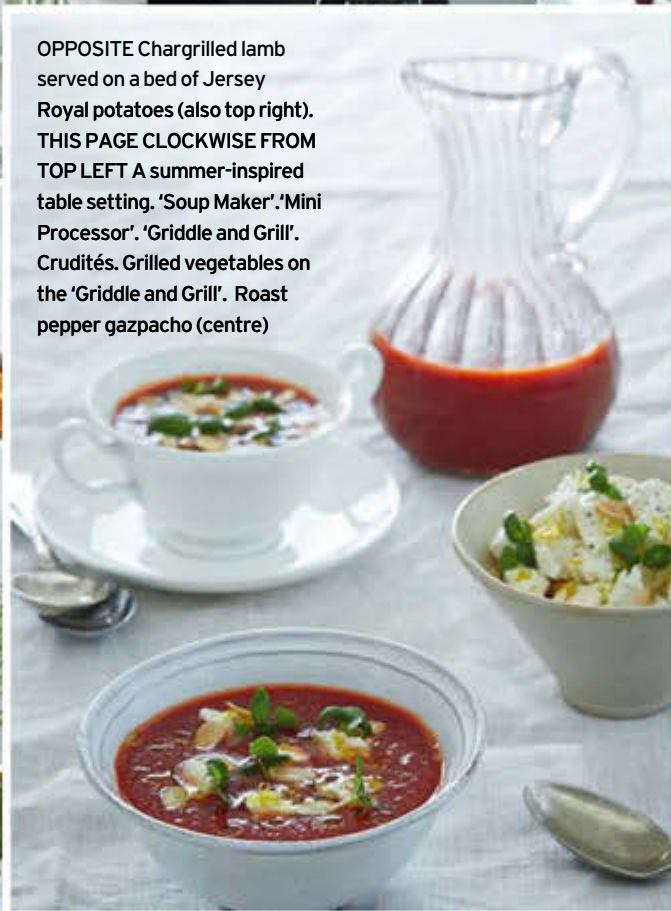
Take inspiration from these delicious recipes from master caterers Cellar Society and leave it to Cuisinart's no-fuss appliances to take the work out of the party. As caterers to the fashion world, with a client list spanning Kate Moss (at her wedding to The Kill's singer Jamie Hince), Dior, Dolce & Gabbana, Prada and Mr Lagerfeld, Cellar Society is renowned for beautifully presented, stylish events making them the go-to for intimate dinners for 12 or high-profile galas for 300.

To help those wishing to host their own gathering this summer, Cellar Society has put together a

PHOTOGRAPHS **JON DAY** | FOOD PREPARATION **BEN CHESNIER** | STYLING **ALEXANDER BREEZE**



OPPOSITE Chargrilled lamb served on a bed of Jersey Royal potatoes (also top right). THIS PAGE CLOCKWISE FROM TOP LEFT A summer-inspired table setting. 'Soup Maker'. 'Mini Processor'. 'Giddle and Grill'. Crudités. Grilled vegetables on the 'Giddle and Grill'. Roast pepper gazpacho (centre)





CITRON GIVRE WITH LEMON CURD, BLACKBERRIES AND MERINGUE (pictured left)

Serves 6

Preparation time 60 minutes

Cooking time 15 minutes

Equipment used Cuisinart's ice cream machine and soup maker

Lemon ice cream ♦ 1 litre milk ♦ 16 egg yolks ♦ 250g caster sugar ♦ 3 lemons

Lemon curd ♦ 6 egg yolks ♦ 150g caster sugar ♦ 120ml lemon juice ♦ 110g unsalted butter ♦ zest of 1 lemon

Garnish ♦ 6 unwaxed lemons ♦ 24 blackberries ♦ 60g dry meringues

For the lemon ice cream

1 Boil the milk and the vanilla pod together in a pan. In a bowl, mix the sugar and eggs together, then juice and zest the lemons and keep aside.

2 Pour the hot milk over the egg mixture. Stir well until completely smooth.

3 Pour it back into the pan over low heat and stir continuously until the custard thickens. Do not boil.

4 Transfer the custard into a bowl, add the lemon juice and zests and let it cool about 10 minutes. When cooled, churn the warm mix for 50 minutes in the ice-cream machine. Once finished, pour into a piping bag with a star nozzle.

For the lemon curd

1 Strain beaten egg yolks through a sieve into the soup maker jar. Add sugar and lemon juice, stir to combine with the pulse function and set the machine to medium heat, for about 10 to 12 minutes, until mixture thickens.

2 Stop heat and stir with the stir button until the mixture cools just slightly. Stir in butter, a piece at a time, until fully blended.

3 Add the lemon zest, pour into a bowl and cool completely in the fridge.

Garnish

1 Choose 6 unwaxed lemons, large in size and preferably with the stem and leaf on. Cut the tip of the lemon to ensure its stability when standing. Cut a lid from the top of the lemon. Remove the flesh with a spoon.

2 Crumble the meringue and cut the blackberries in half.

3 Pipe the ice cream on the bottom of the lemons to about a third. Then add some crumbled meringue and 4 blackberries in each one. Pour two tablespoons of curd on top. Pipe more ice cream on top and cover with the lids. Keep in the freezer until ready to serve.

The ice-cream maker creates this impressive dinner party dessert. It is quick, easy and stress-free

collection of traditional favourites and transformed the dishes with unexpected ingredients and serving styles to give a new twist on summer entertaining. The mouth-watering summer menu features roast pepper gazpacho with feta and Greek basil, crunchy garden crudités with Stilton and walnut cream, homemade herb mayonnaise and lemon raita, and chargrilled spring lamb with minted pea puree, Jersey Royals and salsa verde. This impressive menu can be made quickly and with very little fuss using Cuisinart's easy-to-use appliances.

Typically made with tomatoes, Cellar Society has given gazpacho a Greek twist by using peppers for the Spanish soup. Simply add all of the ingredients into the Cuisinart 'Soup Maker', press on and move on to your next dish as the soup cooks. Once it's ready, blend it in the soup maker, pour, chill and serve.

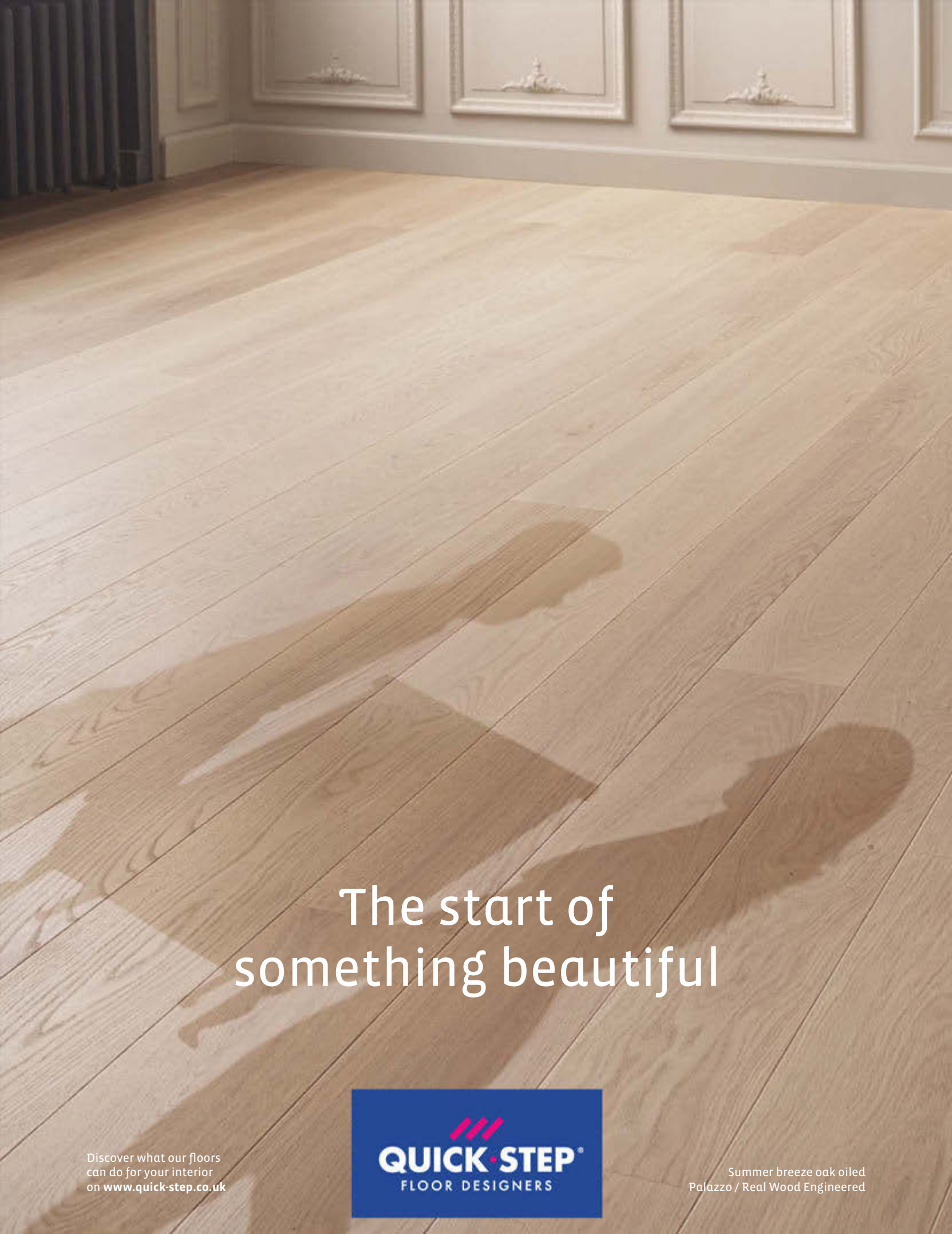
The simple, refreshing flavours of the garden crudités with Stilton and walnut cream and herb mayonnaise and lemon raita will awaken the taste buds for the next course. Traditionally served raw, this version showcases vegetables grilled using Cuisinart's 'Griddle and Grill' and paired with punchy dips and big flavours.

The main event comes in the form of a classic British favourite, rack of lamb, with a Mediterranean kick. As an alternative to using mint sauce, here the addition of salsa verde includes anchovies instead of salt to add a summery note. Use the Cuisinart 'Mini Processor' to whizz up the dips and dressings in seconds, meanwhile cooking the lamb on the Cuisinart 'Griddle and Grill' creates tempting grill marks without using a barbecue.

For dessert, nothing's better than ice cream to cool down and add a sweet ending to the meal. Cellar Society's Citron Givré with lemon curd, blackberries and meringue uses ice cream instead of sorbet for a firmer, creamier texture. With no need to pre-freeze the bowl, just toss the ingredients into Cuisinart's 'Gelato & Ice Cream Professional' and let it churn while you chat to your guests.

Between birthdays, anniversaries and family reunions, there is plenty of opportunity to try out Cellar Society's refreshing recipes. Just set the date and start cooking □

For complete Cellar Society recipes and more information on Cuisinart products visit houseandgarden.co.uk/promotions/cuisinart



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lifestyle Estate enterprise

Since inheriting Alscot Park at the age of 19, **Emma Holman-West** has set about adapting and innovating the Warwickshire estate to transform it into the thriving business and community that it is today



Emma Holman-West
by the front façade
of Alscot Park





It is often said that if you want something done, ask a busy person. For proof that this is true, you need only look at the life of Emma Holman-West, the owner of Alscot Park, a glorious rococo-gothic-style house near Stratford-upon-Avon, where she lives with her husband and three teenage children. She is the driving force behind the expansion, running and promotion of the Alscot estate's many initiatives.

There has been a house at Alscot since the Middle Ages, but the one that stands there today, in 4,000 acres of rolling countryside with the River Stour running past its front door, was transformed to its present state in the mid eighteenth century. The man responsible for the transformation was Emma's forebear James West, a noted antiquarian, joint secretary to the Exchequer and a friend – and possibly architectural competitor – of Horace Walpole. In fact, parts of Alscot Park resemble Walpole's Strawberry Hill house in Twickenham.

Over the next two centuries, the estate evolved and by the time Emma inherited it 26 years ago, it included several homes set within three villages and 25 local businesses that were run from its land. Thanks to her hard work, it now boasts more than 150 business ventures, including investment advisers, graphic designers, personal trainers and engineers, and an award-winning pub. There is also the village >

OPPOSITE Alscot's sitting room has limed-oak-panel shutters. THIS PAGE
CLOCKWISE FROM TOP LEFT A view of the garden from the main bedroom. Emma with her dogs, Ruby the Labrador and Lola the Cockapoo, in the vegetable garden. Emma at the manège with her daughter Isla. The front façade of the house has a long balustrade on the bank of the River Stour





of Preston on Stour, 95 per cent of which is owned by the Alscot estate. With a population of 200, the village has its own small shop and cafe, yoga studio, church and village hall.

In 2011, the Royal Agricultural Society of England awarded Emma the Bledisloe Gold Medal for Landowners for the outstanding and successful management and development of an agricultural estate. It's a remarkable achievement, considering Emma had had precious little training when, after the untimely death of her father, Captain James West, she inherited the estate at the age of 19. At the time, she had been away working in advertising but when her father became ill, she decided to go home to be with him. Once there, she worked in the estate office, making the tea and bringing down the average age by at least 30 years. Emma remembers the one computer being kept in a sealed room due to dust.

Her mother Camilla took on the running of the estate following her husband's death, allowing Emma to experience a little more of London life. During this time, she met her husband Andrew Holman, who now heads Holmans insurance company. Eventually, however, she addressed her inheritance by enrolling at the Royal Agricultural University in Cirencester for a three-year

THIS PAGE CLOCKWISE FROM TOP LEFT The library walls have their original eighteenth-century stencilling. The main bedroom. The orangery. The carpet in the dining room is from Barbers Flooring. The main bathroom. Emma on the staircase. OPPOSITE CLOCKWISE FROM TOP LEFT Atherstone Hill business park. Emma on the estate. The Bell pub. Emma admires a Jaguar in Alscot Garage





course in estate management, and impressively completed it in just one, despite spending many nights with friends back in London.

At the age of 31, she moved with Andrew and their first child Isabella, then 18 months old, from an estate cottage to the big house and Emma took over the running of Alscot. While her friends were worrying what dress to wear to the next party, she was working in its office seven days a week with only one other person; when they were ill, she found herself answering the phones as well as doing everything else. 'One day, after I had to deal with lettings, viewings, broken taps and problems with existing businesses, I fled to a recruitment office in Stratford-upon-Avon and begged them to find me help.' Miraculously, the first of two superwomen – both named Helen – appeared, eventually being replaced by the present Helen Hunt, Emma's PA, and life became manageable.

With more help, Emma was able to start networking on the business front, slowly beginning the expansion of the estate. It is now home to large and small firms, ranging from the multi-award-winning Monsoon Estates coffee and Jane Scrivner's natural beauty products to IT firms, filmmakers, recruitment advisers, a vegetable packing warehouse, farms and the offices of Thomas Crapper & Co. The atmosphere is one of friendly first-name terms, which is a matter of great importance to Emma. 'We now have seven wonderful staff in the estate office and we try very hard not to add similar companies to the spread. The existing firms are always consulted first, although some welcome a little competition.'

As is so often the case in rural areas, broadband was unreliable. So, after listening to people talk 'in what sounded like a foreign language', Emma decided to set up the estate's own broadband system, South Warwickshire Broadband, which utilises a previously disused Second World War water tower now wonderfully brought back to use.

The house and park are also the settings for several annual charity events, which Emma is passionate about. She is on the committee for the Stratford Hospital Cancer & Eye Appeal, which aims to raise £1 million for a new specialist hospital, and on June 13, the Alscot estate is hosting a fund-raising clay shoot and open garden. 'I have no problem with >





using and abusing the house if we can receive a good figure in return for local charities,' Emma says. Although sometimes the house does kick a bit. 'When we moved in, we had death-watch beetle and ceilings falling in. I used to get so stressed, but now I am inured,' she says. One ongoing project is a review of the park by historian Tom Williamson. Emma's aim is to return it to how it was before it was dug up as part of the war effort.

It is no surprise to learn that, when the local pub became vacant, Emma decided to bring it back under estate management. 'It was the beginning of the recession and my solicitor told me I had two options: close it and make everyone redundant, or become the landlady.' It was an obvious choice and since they could not afford any downtime, she pulled in everyone to help refurbish the place. 'We had a sacrificial burning of doilies – I have never seen so many,' she says. 'I didn't have any experience of running a pub; I was being asked about stock, table covers, pipe cleaning, rotas, and I had no answer. A friend who ran a former Conran restaurant came the night before we opened and asked where the menu was. What menu? We wrote one that night.' Today, The Bell at Alderminster also has nine bedrooms individually designed by Emma and influenced by the heritage of the West family. It provides for up to 75 covers and serves Alscot ale and coffee from Monsoon Estates.

Emma is adamant about keeping her social life separate from her work. 'My biggest problem is being able to take a step back, as I am always expected to be answerable. So I escape to London to see friends or visit an art gallery to de-stress.' The house itself is a beautiful family home and at weekends the spare rooms are frequently in use. 'I often

think I've created a train that constantly needs to be refuelled, but I am getting better at delegating. I take time off for the children's events and, in the end, Alscot is me and, like my father, I love it' □

CLOCKWISE FROM TOP LEFT
The Bell at Alderminster pub.
Emma discusses coffee over
sacks of decaffeinated beans
with Anne Parker of Monsoon
Estates. Emma with Jane
Scrivner in her beauty showroom



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THE
SPECIALIST

Sunbeam Jackie

David Nicholls talks to the husband-and-wife team who are channelling their creative energies into making pretty garden parasols in a rough-around-the-edges former grain store in Cornwall

PHOTOGRAPH PAUL MASSEY

The question ‘What was your inspiration?’ might be a terrible journalist’s cliché, but it can occasionally turn up a gem in a discussion with a designer about their work. That was certainly the case when I asked Charlie Napier why he and his wife Katy decided to launch a range of pretty garden parasols in 2011. ‘It was a scene in the Werner Herzog film *Cobra Verde*, set in West Africa,’ he explains. ‘A tribal chief was being carried on a bejewelled palanquin.’ A palanquin, it turns out, is a Ghanaian sedan chair that often features a decorated parasol to shade the nobleman being carried from the sun. ‘I’d never seen anything like it before, so I contacted the Ghanaian embassy and asked them about it. They were so helpful.’

While there may not be a huge market for palanquins in Britain today – more’s the pity – Charlie and Katy figured there would surely be an appetite for gorgeously decorative garden parasols. And they were right.

Having met in 2007 while working on a film in Cornwall, they were living in Newcastle by the time they launched Sunbeam Jackie. Both have creative backgrounds: Charlie studied fine art in Falmouth and later completed an MA on the subject at Newcastle; Katy studied fine art in Brighton before doing an MA in scenography at Central Saint Martins.

The first step was to make a prototype, which they did using an Argos fishing umbrella that they re-covered in a ‘glitzy’ African wax-print fabric. ‘We got a rare sunny day in the North East, Katy put on a nice dress and we took some pictures in the rape fields, which were in full bloom,’ Charlie recalls. ‘We had the motivation and Katy had the skill with fabric – all we needed was an opportunity.’

Before long, they had that, too. It turned out that a friend of a friend was the events

producer at Glastonbury Festival and thought their parasols would be perfect for the artists’ warm-up area. ‘We had six weeks to come up with a proper design,’ Charlie recalls. An initial batch of 10 – now featuring handsome ash frames, stainless-steel mechanisms and a mix and match of vintage fabrics – was finished just in time to shade the likes of Pulp while they did their Do-Re-Mis. Their designs also caught the attention of Josie da Bank, the creative director of Bestival, who asked them to make some for the next event. ‘We were in our fledgling phase and these jobs really helped us,’ Charlie says.

The promising start coincided with a move back to Cornwall, just two weeks before their son Sylvester was born in 2011. Standing in the middle of five acres of pasture and oak woodland, with views of the Hayle Estuary, is the delightfully named Dick and Tom’s Barn, which has become the Sunbeam Jackie HQ. The adjacent former grain store is their studio. ‘It’s rustic,’ Charlie says. ‘And not in the romantic sense. We still find bits of grain here and there.’ Nevertheless, it is fit for purpose.

There is a clear division of labour and of space. The ash components are machined by a local furniture maker whom Charlie refers to as a ‘timber magician’ – when they out-source work, it is always to local craftspeople. When these parts arrive in the studio, Charlie sands down each piece by hand, before applying Danish oil to preserve the timber and give it a warm, grainy finish. He then assembles the frame by hand. Each parasol has 72 rivets and washers, 36 small nuts and bolts, and a custom-made stainless-steel pin, the design of which is inspired by the quick-release, drop-nose pins used in the maritime industry.

Meanwhile, Katy ‘lives among the vintage fabrics’ at the other end of the studio. They have an enormous collection sourced from

their favourite markets, car-boot sales and dealers around the country. It’s an almost painterly process selecting and combining up to seven different fabrics, plus trims. These are sent to a specialist kite maker in Bodmin who sews the canopies together. ‘He scowls at us when we arrive with bits of old linen, nylon, silk and brocade and ask him to combine them,’ Charlie says. The canopies are then returned to the studio, treated with an invisible water-repellent spray and fitted onto the frame.

As the fabrics are vintage, no two Sunbeam Jackie parasols are the same. This is also true of the range of cushions and ash-framed campaign chairs – playfully named ‘Champagne Chairs’ – that they started making at the behest of Bruce Lepere, who runs Liberty’s oriental rugs and carpets department. He now sells the chairs and cushions, plus a selection of parasols.

‘We’re at an exciting stage where we are trying different things,’ Charlie says. This includes taking on commissions from clients who supply their own textiles. His mention of a current commission to design a canopied daybed for a garden wedding in the Cotswolds makes me think of the palanquin that started this whole adventure.

Charlie surprises me again when I ask where the name Sunbeam Jackie came from. ‘There are a lot of silly nicknames within our group of friends,’ he explains, looking a little embarrassed. ‘I’m Emperor Chad the Uncanny, another is Bear Strangler McGee and then there’s Sunbeam Jackie, whose real name is John. We named it after him. It’s a bit of a circus, isn’t it?’ □

Sunbeam Jackie: sunbeamjackie.com. Parasols cost from £1,450 and cushions from £50. Sign up to Sunbeam Jackie’s newsletter for details of the ‘Champagne Chairs’. Visit houseandgarden.co.uk/sunbeamjackie for more pictures

In Sunbeam Jackie's
studio, Charlie fits
a canopy onto an
ash-wood pole, while
Katy selects fabrics





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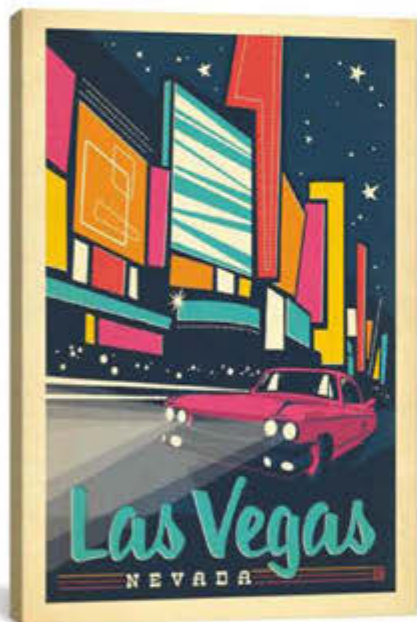
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Insight

exhibitions • buying art • books

Female artists were overlooked for centuries and perhaps none more so than women sculptors. Stone carving and foundry casting were considered peculiarly masculine pursuits, requiring more by way of brute strength than the female frame could cope with. While Barbara Hepworth (1903-75) proved such prejudices wrong, her reputation was overshadowed by that of her friend and fellow Yorkshire-born sculptor Henry Moore, not to mention her second husband, painter Ben Nicholson. Even her biography, by her son-in-law and executor of her estate, Alan Bowness, has been 40 years in the writing and is yet to appear. So the first London retrospective of her work for five decades, *Barbara Hepworth: Sculpture for a Modern World*, at Tate Britain, provides a welcome opportunity for reassessment.

Another show currently at the Hepworth Wakefield, *Hepworth in Yorkshire*, focuses on her early years growing up in the town as the eldest child of a civil engineer. At Leeds School of Art, she met Moore, five years her senior and, like him, won a scholarship to London to study at the Royal College of Art. Both preferred carving directly into wood or stone, fulfilling the Arts and Crafts mantra of 'truth to materials', rather than modelling in clay as a preliminary stage. Hepworth also derived pleasure from the physical and mental rhythm of carving. While she was on a travel scholarship to Italy in 1924, she learnt the techniques of working with marble. It was also while she was there that she met her first husband, the sculptor John Skeaping. In 1928, they moved to a studio in Parkhill Road in Hampstead, where she produced figurative works, with increasing degrees of abstraction.

By the Thirties, amid the tangle of competing allegiances to surrealism, expressionism and constructivism, Hepworth seemed bound to the latter camp, not least because she had separated from Skeaping and was now living in Hampstead with



CARVING OUT A REPUTATION

Celina Fox considers three retrospectives of the life and work of sculptor Barbara Hepworth, and reviews other current exhibitions

Nicholson, an advocate of constructivism. The Tate show explores the working dialogue between Hepworth and Nicholson with the help of contemporary photographs, and the affinities in her art with that of Naum Gabo and Piet Mondrian.

Her feeling for landscape was powerful; even in her small studio garden, she could see that sculpture did not shrink in the open, but thrived in different settings. 'To me it grows, and it pulsates,' she once wrote. 'The pulsation of solids and spaces within the forms in an ever-changing light.'

International recognition finally came in the post-war period, with large commissions for public places. By this point, she had greater freedom to experiment in different materials, from African guarea wood to bronze, the latter pieces editioned for a global market. In 1950, she represented Britain at the Venice Biennale; in 1959, she won the Grand Prix at the São Paulo Biennial; and in 1964, she completed the monumental *Single Form* sculpture for the plaza of the United Nations Secretariat in New York as a memorial to her friend, the Swedish UN secretary-general Dag Hammarskjöld.

The following year, a retrospective was staged at the Kröller-Müller Museum, in Otterlo in the Netherlands. A *Greater Freedom*:

Hepworth 1965-1975, also at the Hepworth Wakefield, explores this stage of her life and career. The Hepworth bronzes that were exhibited at the opening of the museum's reconstructed Rietveld Pavilion are reunited for the Tate exhibition. As originally displayed in the pavilion, carefully framed by the functional architecture and surrounding woodland, they fulfilled her assertion that 'I, the sculptor, am the landscape'. For Hepworth, the man-made and the natural could coexist in harmony. 'Barbara Hepworth: Sculpture for a Modern World' is at Tate Britain, June 24-October 25. 'Hepworth in Yorkshire' is on until September 6 and

'A Greater Freedom: Hepworth 1965-1975' until April 2016, both at Hepworth Wakefield ▷

ABOVE Hepworth working in her Palais de Danse studio in St Ives in 1963, photographed by Val Wilmer



Light touch

Best known for his lyrical portraits from the era of Napoleon, Pierre-Paul Prud'hon (1758–1823) bridges the gap in French art between the classicism of David and the Romanticism of Géricault and Delacroix. Born in Cluny, he trained in Dijon and Paris, and in Rome, where he developed a softer style that owed more to Raphael, da Vinci and Correggio. Dulwich Picture Gallery has brought together a selection of his chalk-drawn life studies. Spanning his whole career, they reveal the grace with which his use of *chiaroscuro* – modelling with light and shadow – endowed even the most muscular human forms. *'Pierre-Paul Prud'hon: Napoleon's Draughtsman'* is at Dulwich Picture Gallery, Gallery Road, SE21 (020-8693 5254; dulwichpicturegallery.org.uk) June 23–November 15; admission, £6

ABOVE Pierre-Paul Prud'hon, *Study for a Portrait of Joséphine Bonaparte*

THE SHAPE OF THINGS

With exhibitions in London and Wakefield devoted to Barbara Hepworth, and at the Yorkshire Sculpture Park and Waddesdon Manor to Henry Moore (1898–1986), this is the summer to compare the work of these two leading twentieth-century British sculptors. The Sculpture Park has the space to explore Moore's profound relationship with the land. This show makes connections in his work through form, scale and location, not only to the external topography but the underlying geology – the caves and holes that excited his imagination. Meanwhile, in the Coach House at Waddesdon, drawings from the Henry Moore Foundation are on show. They include studies for his sculptures as well as the drawings he made underground during the Second World War: people sleeping in London Tube shelters and Yorkshire miners working at the coal face. Two Moore bronzes, *King and Queen* (1952), inspired by reading fairy stories to his six-year-old daughter, and *Hill Arches* (1973), are also displayed in the garden. *'Henry Moore: Back to a Land'* is at the Yorkshire Sculpture Park, West Bretton, Wakefield (01924-832631; ysp.co.uk) until September 6; admission, free. *'Henry Moore: From Paper to Bronze'* is at the Coach House, Waddesdon Manor, near Aylesbury, Buckinghamshire (01296-653226; waddesdon.org.uk) June 17–October 25; admission, £8

BELOW Henry Moore, *Drawings for Sculpture*, 1937



Colonial travels caught on camera

Last winter, *Cairo to Constantinople*, the exhibition at the Queen's Gallery of early photographs of the Middle East taken by Francis Bedford, provided a tantalising glimpse of famous monuments and archaeological sites before the age of mass tourism. Now, as part of its multi-faceted India Festival, the V&A is showing the photographs of the memorably named Captain Linnaeus Tripe (1822–1902). A British East India Company officer trained as a military surveyor, he travelled round southern India and Burma on diplomatic missions in the 1850s. The images he took of the landscape and architecture are of an extraordinary aesthetic quality, despite the technical difficulties he faced printing them in the heat and humidity. *'Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860'* is at the Victoria and Albert Museum, Cromwell Road, SW7 (020-7942 2000; vam.ac.uk) June 24–October 11; admission, free □

LEFT Linnaeus Tripe, *Amerapoora: Colossal Statue of Gautama Close to the North End of the Wooden Bridge*, 1855

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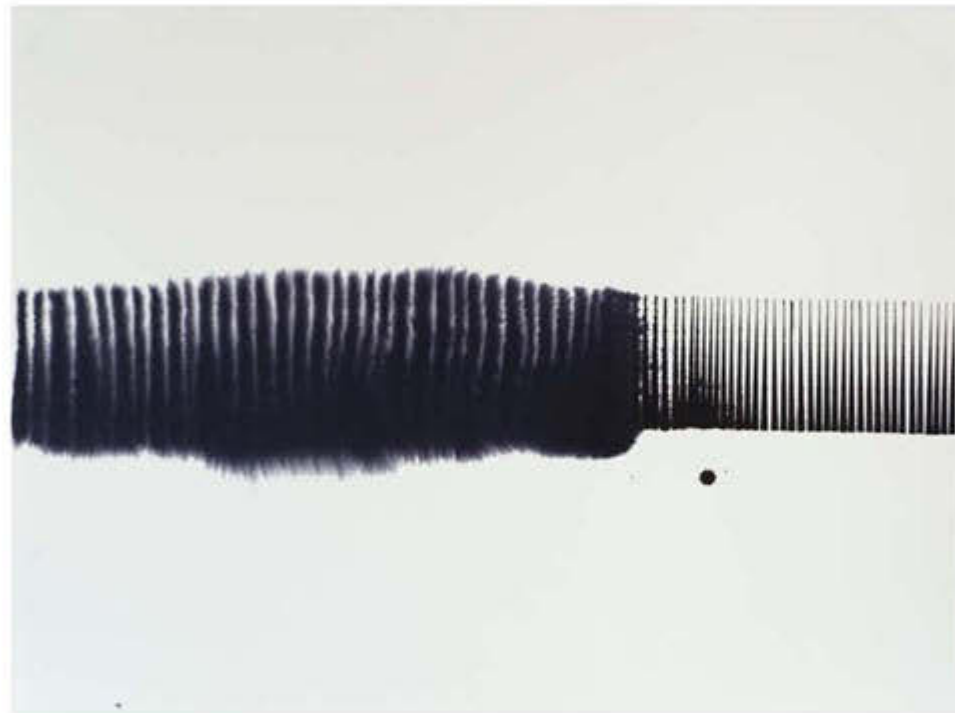
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SMART INKING

Emily Tobin profiles two artists who are putting ink to paper and creating works that demonstrate the versatility and unpredictable nature of the medium

The application of dark, velvety ink on paper is a wholly satisfactory marriage of parts. The fluidity of ink and the effect of revealing and incorporating the whiteness of the paper underneath perfectly lends itself to capturing a fleeting moment. Just like watercolour, ink is both versatile and unpredictable. It has its own characteristics of bleeding and running, it can be diluted and applied to damp paper to create a pale wash, or used almost dry to form a rougher line. It is this mutability and immediacy combined with the stark monochrome effect of black and white that makes ink on paper such an endlessly appealing pairing.

Vincent van Gogh was certainly enamoured by the medium; during the summer of 1888, while his latest oil paintings were drying on his studio walls, he dedicated three weeks to reproducing them in 32 pen and ink drawings. These were not hackneyed copies but rather an opportunity for him to reconsider and reinvigorate his original works in a series of creative linear improvisations.



▲ NICHOLAS LEES

Nicholas Lees has two parallel practices: the creation of ceramics and ink drawings. 'I see it as two ways of approaching the same interests through different media,' he explains. His are abstract concerns that 'explore boundaries and thresholds' and are expressed in restrained and minimal works that revel in the balance between light, shade, line and form.

Nicholas paints water onto heavy paper, leaving a sharp edge between the wet and the dry. This wetness defines the form or outline; pieces of card or wood blocks are then used as mark-making tools to apply the ink. It is the borders between the wet and the dry paper, and

the precise ink mark and the blur created by the water that make these works so pleasing.

His most recent series of drawings originated from looking at and photographing hedgerows in which previous cutting lines were evident. This has evolved into an ongoing project which, over time, developed away from the original visual inspiration into something distinctly more abstract. *Prices start at £400; nicholaslees.com*

ABOVE *Nicholas Lees, 'Untitled Drawing', 2014, 50 x 70cm, ink on paper.*

TOP RIGHT *Emma Stibbon, 'Summit', 200 x 152.5cm, ink and charcoal dust on paper*



▲ EMMA STIBBON

Emma Stibbon's large-scale works on paper depict wild landscapes and man-made environments that are undergoing transformation or formation. She has traversed the globe, from the volcanic terrain of Iceland to southern polar regions, dramatising settings that are at once epic and fragile. 'What preoccupies me is that, despite the apparent monumentality of a place, there is the inevitable frailty of change.' This dynamic is explored through 'the tonal drama of black Indian ink and the way it lends both a graphic impact and ethereal quality to an image'.

This isn't just a matter of putting pen (or brush) to paper. 'I tend to use the gesture of my body in the way I apply the ink. I often draw on the floor of my studio then hoist the paper onto the wall with a pulley system to allow the ink to run,' says Emma.

Her unorthodox methods don't end there. In much the same way that the Scottish sculptor Andy Goldsworthy has used pulverised stones, earth pigments and snow in his work or the English eighteenth-century mapmaker turned landscape painter Paul Sandby added crumbs from his burnt breakfast roll to his paint, Emma combines volcanic ash with the ink in her drawings. 'I'm partly interested in how the ash particles lend a granular surface to the image and the way the ash might sit as it dries,' she says. 'But what really fascinates me is that there is an exchange between the media I'm using and the subject matter.' And she's right. In adding elements from the landscape, Emma imparts something of her visceral experience of place to the viewer. *Prices start at £5,000; alancristea.com* □

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Words and Pictures

What to read: the latest books chosen by **Rose Dahlsen**

GERTRUDE JEKYLL AT MUNSTEAD WOOD

Judith Tankard and Martin Wood (Pimpernel Press, £25)

It was the publication of Gertrude Jekyll's first book, *Wood and Garden*, in 1899 that propelled her garden at Munstead Wood and the author to a wider audience. Munstead Wood became the centre of the world for Jekyll who, as it happens, was my great-great-aunt. Drawing on Jekyll's extensive writings and photographs, as well as those of her contemporaries, the authors of this book have dexterously explored her many interests and varied talents to give an intriguing insight into the world of this indomitable gardener, artist and craftswoman. It explores her passion for domestic architecture and considers how the design of her house by Edwin Lutyens was influenced by the pre-existing garden layout. Ahead of her time, she understood the importance of recording a rural life that was disappearing (as she did in 1904's *Old West Surrey*), while at the same time embracing the new. Photography was Jekyll's chosen form, with all the technical skills that it entailed. Her enchanting photographs, many reproduced for the first time in this revised edition of the 1996 original, display her observant eye in both design and composition and afford a fascinating record of her ever-evolving garden. **Christina Freyberg**

LE CORBUSIER: Ideas and Forms

William J R Curtis (Phaidon, £100)

Le Corbusier - the controversial modernist who revolutionised early-twentieth-century architecture - is no easy subject to tackle. Coinciding with the fiftieth anniversary of the Swiss-French architect's death, this is an expanded re-edition of a book first published in 1986, hence its thumping size. William J R Curtis, the author, has taught history of architecture at Cambridge University, yet his take on this polymath isn't dispassionately academic. Stumbling across a volume of Le Corbusier's complete works aged 15, William hitchhiked to see his buildings. From the cuboid Twenties Villa Savoye to the extravagantly sculptural chapel of Notre Dame du Haut in Ronchamp (1954), the book's many sketches and photographs bring the architecture to life. William acknowledges that Le Corbusier attracts 'reverence' or 'denigration'. But he argues that, while demonised for his modernist maxim that 'a house is a machine for living in', Le Corbusier was a fan, too, of traditional architecture and even the golden ratio, making him more complex than his critics would suggest. **Dominic Lutyens**

CONRAN ON COLOUR Terence Conran (Conran Octopus, £25)

'The language of colour is rich and layered,' asserts Terence Conran in the introduction to this new book. It's a language that he eloquently unravels over two sections. The structure of the first mimics the gradation of steps on the front cover: the themes ascend from decrypting the science of colour to exploring colour preferences through mood boards. Practical guidance on light, space and schemes is layered in between. Terence's own responses to colour are woven throughout, from his love of bewitching butterfly wings as a boy, to a vivid memory of green paint spilling onto a terracotta floor. The second part dissects seven different colours, teasing out their divergent qualities, with a classic Conran colour showcased at the end - an ultramarine, burnt orange or chrome yellow, for example. Whether quietly elegant, remedial, charged or energising, the colours are demonstrated through beautifully decorated rooms, making it about more than just theory. In true Terence Conran style, this rich and layered language is communicated plainly and simply. **RD**

HUMMELO: A Journey Through a Plantsman's Life

Piet Oudolf and Noel Kingsbury (The Monacelli Press, £50)

Piet Oudolf is one of the most influential plantsmen and landscape designers of the last quarter of a century. From humble beginnings setting up his own nursery at Hummelo in eastern Holland, he has rocketed to international fame, his distinctive planting style resonating with so many people around the globe. This book, co-authored by Noel Kingsbury, will be of interest to anyone wanting insight into the influences and methodology behind his personal, naturalistic aesthetic. It shows how Piet's career has developed in tandem with his own garden and nursery at Hummelo, following him from his first days with the digger to recent projects such as the High Line in New York and the perennial meadow at Hauser & Wirth in Somerset. With plentiful photographs, the book explores his planting approach, from the earlier block planting to a more relaxed style later with intermingling or 'scatter' plants, and discusses some of his own plant introductions. Setting Piet in the wider context of the New Perennial movement, the book reveals an intimate network of people who have shared ideas, plants and philosophy over the years - all contributing to a movement that has very much shaped modern gardening. **Clare Foster** □



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CLOCKWISE FROM ABOVE The new HOUSE event will feature the latest design and interiors trends from top brands including Joined + Jointed pictured here. A Surface View mural. An original print by Anna Jacobs. Quirky linens by Sibona. Scented candles from True Grace. Kitchen inspiration from British Standard



Presenting a curated collection of leading and emerging interior designers and brands, the new HOUSE event will inspire savvy shoppers with an eye for style and design. The event will run alongside the Spirit of Summer Fair at Olympia in Kensington, west London, from June 17–20 and is the only event of its kind in the capital. As well as the traditional offerings that have made the Spirit of Summer Fair the go-to event for summer shopping or a day out with friends (think: beautiful homeware, fashion accessories, gourmet produce and royal caterers), HOUSE will showcase the finest interiors brands and materials. Alongside exhibitors such as Hector Finch Lighting, Joined + Jointed and Button & Sprung, a host of stylish brands will gather with everything from linens, wallpapers and soft furnishings to wooden clocks, scented candles, and much more. Plus, between June 18–20, visitors will also have access to the Olympia International Art & Antiques Fair, making this the ultimate interiors destination for 2015.

All pieces presented at the events come directly from boutiques that have been hand-picked for their quality and originality. The collection of exhibitors has been carefully curated to provide visitors with a wide selection of furniture, lighting, flooring, kitchens, bathrooms, garden accessories and key furnishings. To help guide visitors through this vast treasure trove of design gems, exhibitors will offer one-on-one consultations on house and garden decoration with tips on everything from enhancing an existing space to creating a new design scheme from scratch. Further inspiration can be found at the HOUSE theatre where industry experts will be offering complimentary talks. By connecting shoppers directly with the people and products that shape the interior-design industry today, this pioneering event marks an impressive evolution in the way that we shop for, and style, our homes □



HOUSE and the Spirit of Summer Fair take place from June 17–20 at Olympia in London. House & Garden readers can purchase special advance tickets for £14.50 each (standard price £16). Quote 'HS01' when booking online at house.events or spiritofsummerfair.co.uk or by calling 0844-412 4623. Ticket includes entry to Olympia International Art & Antiques Fair, London's original art and antiques fair, from June 18–20*

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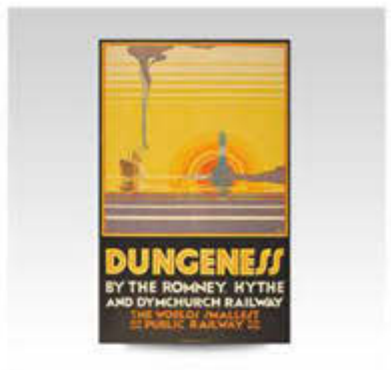


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LEADING INTERIOR DESIGNERS

PART TWO

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Welcome to part two (L–Z) of our indispensable directory of the top interior designers based in the UK today. Included in our selection are designers new and old, who specialise in decorating everything from centuries-old English country houses to ultra-modern apartments in New York, Tel Aviv and beyond.

Once again, we have asked for recommendations from industry experts and included some of their comments, along with address-book secrets from the designers featured and an insight into what

— or who — inspires them. Congratulations to each of the 100 leading interior designers — and thank you for continuing to inspire us.

Hatta Byng EDITOR

PS If you missed the first part of the directory in the June issue, you can download the digital edition (see ‘Contents’ for information). You can also read the full directory at houseandgarden.co.uk from July.

VAUGHAN



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LOUISE BRADLEY



Her pared-down interiors call to mind the most elegant of hotels, but have all the comforts of home.

Louise Bradley's core style includes subtle neutrals, but she likes to evolve the palette 'by adding tonal layers through texture, lighting and accessories'. She's great for statement lights, accent colours and state-of-the-art kitchens.

Background Louise opened a small interiors shop in Walton Street, SW3, in 1991. Today, she oversees a thriving design studio and furniture showroom in Brompton Cross, where her team of 35 includes designers, interior architects, textile designers, graphic designers and project managers. Louise also has a furniture range.

Projects Current commissions include a flat in Knightsbridge, several luxury newbuild developments in London and a listed country estate. Recently completed projects include a family house in Notting Hill, a chalet in Switzerland and a large contemporary house just outside London.

Most unusual design request? 'A crystal-beaded swing in a drawing room, which became a dynamic focal point in the room's design.'

✉ 020-7589 1442; louisebradley.co.uk

LOUISE JONES



Ultra professional, yet offering a highly personal service, Louise Jones is perpetually sensitive to her clients' needs. 'I always try to be original,' she says. 'If I feel I am heading somewhere I've been before, I stop and rethink.' Her interiors are grown-up and inviting, with soft tones, neat detailing and quality finishes.

Background Louise studied interior design at the Inchbald School of Design and spent a number of years working for Todhunter Earle before setting up her own Richmond-based practice in 2001.

Projects With her eight designers, Louise is working on: an estate on Jura, Scotland; an Edwardian house in Dublin; houses in Knightsbridge, St John's Wood and Chelsea; a manor house in Oxford; a newbuild in Kazakhstan; and two beach houses in Sydney.

Which interior designer would you hire? 'Jacques Grange, because the way he uses fabrics and antiques is always original.'

✉ 020-7351 6858; louisejonesinteriors.com



FROM TOP Louise Bradley. Maddux Creative. Louise Jones

M IS FOR...

MADDUX CREATIVE

NEW ENTRY



This exciting multidisciplinary practice is making a splash with glamorous interiors and a dedication to perfection. Jo leGleud and Scott Maddux's designs are highly textural, with bespoke furniture, carefully sourced twentieth-century pieces and 'a healthy dose of art-school irreverence'. Scott and Jo make the design journey fun.

Background Creative director Scott studied architecture at the University of Virginia and, after coming to London, worked variously with Ann Boyd, David Champion and Hubert Zandberg, and then on his own projects from 2005. Jo, practice manager, studied fashion, fine art and craft design, and worked as a couture embroiderer. They launched Maddux Creative in 2011.

Projects Scott and Jo's team of five is working on the refurbishment of a holiday house in the Hamptons, New York, and a family house in Holland Park, including bespoke cabinetry. Other projects include the refurbishment of a Grade II-listed house in Primrose Hill and the decoration and furnishing of a Grade II-listed farmhouse in Oxfordshire.

Industry recommendation 'A small practice that has a talent for combining a diverse mix within its interiors. The strong multidisciplinary team has a great creative sensibility and shares our aesthetic vision for contemporary design,' says James Mair, founder and director of Viaduct.

✉ 020-8265 8153; madduxcreative.com





MARION LICHTIG



As a designer, Marion Lichtig takes the long view, taking time to choose furnishings and antiques to ensure 'a sense of organic growth' and an evolved look. She shops exhaustively for the right statement piece, often an antique. Fond of vintage linens and natural stone and timber, Marion likes to create a balance between contemporary and classic. 'Spaces should look effortlessly put together,' she says.

Background Marion has more than 30 years' experience in the business. She studied fashion at Central Saint Martins and she was subsequently drawn to antiques, then interior design. She has kept her north-London design practice small – her daughter Olivia joined in 2008 – so that she can develop fulfilling client relationships. Many commissions are by repeat clients.

Projects Marion's current and recent projects include: furnishing a large Edwardian family house in Putney; a house in Cornwall built from scratch over four years; a house for a young family in Queen's Park; and a flat in Chelsea.

Most inspiring place? 'The Georgian town houses in Spitalfields, east London, inhabited by the Huguenots in the eighteenth century. I love the architecture and the beautiful panelling in the rooms.'

✉ 020-8458 6658; marionlichtig.com

FROM TOP Marion Lichtig.
Mark Gillette. Mark Smith

MARK GILLETTE



Having been in the business for more than 20 years, Mark Gillette's enduring popularity is a result of his ability to design for large-scale country houses and his reputation for professionalism. He has worked with some of the oldest aristocratic families in Europe, who crave his sumptuous interiors featuring carefully chosen art and furniture. More recently, he has branched out with contemporary projects.

Background Mark studied draughtsmanship at the Inchbald School of Design, and set up his Cheshire-based practice in 1994. He and his team of six offer architectural and interior design, create beautiful bespoke furniture and are experts at sourcing art and antiques.

Projects Mark is working on the interior of the west wing of a seventeenth-century stately home in Rutland, the interior design of a shooting estate in Yorkshire, the interior architecture and design of an eco-house in Harrogate, a central-London flat and a large family home in Teddington.

Most inspiring place? 'The Hofmobiliendepot in Vienna, which houses one of the most important collections of furniture in the world, mainly from the Hapsburg monarchs.'

✉ 01244-851897; markgillette.com

MARK SMITH



Always with a visual surprise or two up his sleeve, Mark Smith attracts design-conscious, often international clients. He is eclectic in his tastes, and 'passionate about many periods of architecture, from the sixteenth century to the Sixties'. His are current interiors, with exuberant colour schemes and decorative furniture.

Background After a stint in fashion, Mark studied interior design at Chelsea College of Art & Design and worked for Terence Conran. He joined William Yeoward in 1992, becoming creative director, and launched Smith Creative in 2000. He keeps his team neat as he prefers to be personally involved in all projects.

Projects Upcoming projects include the refurbishment of a holiday home in upstate New York and a coastal house in Nova Scotia. Recent commissions range from the renovation of houses in Chelsea to a family house in Whitstable.

Industry recommendation 'Mark has a great sense of proportion and texture, mixing eras to create a personal and comfortable interior,' says Gwenola Pilard, founder of Quindry.

✉ 020-7352 9103; smithcreative.net

JULIAN CHICHESTER



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Avignon lamp on Odette cabinet, with Mondrian bookcase

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MARTIN BRUDNIZKI



Swedish-born designer Martin Brudnizki made his name designing some of the starriest bars and restaurants worldwide, from Soho Beach House in Miami to Le Caprice in New York and Scott's in Mayfair. He also undertakes sophisticated private homes for super-league clients. 'I listen to the client, understand their needs and tailor the design to how they live,' he says. Look out for sharp tailoring, a confident colour palette and a heightened sense of scale.

Background Martin studied interior architecture and design at the American University in London, establishing Martin Brudnizki Design Studio in 2000. Today, the interior architecture practice numbers 60 staff at studios in London and New York. In 2014, he launched a lighting collection with The Urban Electric Company.

Projects In 2014, Martin completed The Ivy Market Grill, Daphne's and Holborn Dining Room in London, plus a large house in Holland Park. Currently in progress are a country house in Gloucestershire and large-scale, luxurious private homes in London's Soho and Covent Garden, and also in New York.

Which interior designer would you hire? 'I adore Nina Campbell for her use of colour and pattern. I'd love to see what she would do with my sitting room.'

✉ 020-7376 7555; mbds.com

MARTIN HULBERT DESIGN



He describes his designs as 'highly considered and insightful', which is one reason why many of Martin Hulbert's projects are repeat business. With its early roots in hotel design and private houses, his practice is now broadening its horizons with garden designs and a furniture range. 'Our goal is to retain our personal approach and continue to deliver unique projects,' he says.

Background Martin has more than 25 years' experience in design and is the award-winning designer of hotels including The Grove, Coworth Park, Barnsley House and Chewton Glen. He set up Martin Hulbert Design in 2010 with the help of colleague Jay Grierson (above left), with whom he has worked for 10 years. The design team recently relocated to a converted warehouse near London Bridge.

Projects Ongoing projects include an island

villa in Colombia, a country house in Russia, villas in Tuscany and Kuwait, and houses in Campden Hill Square and Sussex. The team is also currently working on the Abbey Hotel in Bath, along with two hotels in Colombia. Martin Hulbert Design won a *Condé Nast Traveller Readers' Travel Award* in 2014 for Chewton Glen.

Most unusual design request? 'To create a hut for someone who studies moths and butterflies.'

✉ 020-7352 5081; martinhulbertdesign.com

MAX ROLLITT



With antiques dealing in his blood and a cracking knowledge of period furniture, textiles and design, Max Rollitt is a firm favourite with his discerning repeat clients. He tackles whole-house refurbishment with verve, sensitively renovating classical detailing yet imparting a modern twist. 'I love texture, colour, good design and history,' he says. 'I want to bring joy and wit to every project.'

Background Max continues to cross disciplines as an interior designer, antiques dealer and furniture designer. Having started dealing in antiques in 1988, he began designing his own bespoke furniture, often inspired by classical pieces, in 2005, and adds new designs year on year. He is the main designer at his Hampshire studio but says he can rely on his small team to 'back me to the hilt'.

Projects Most recently, Max has been engaged in international projects including houses on the east coast of the US, as well as the renovation of a country bolt-hole in Hampshire and a London flat. He is currently working on an Elizabethan country house in Oxfordshire.

Most inspiring place? 'The apartment of a friend in Florence, decorated with fantastic pieces of antique furniture and wondrous objects – plus five dogs.'

✉ 01962-791124; maxrollitt.com



FROM TOP Max Rollitt. Martin Brudnizki. Martin Hulbert Design



DAVE GIBBONS; MEL YATES; JAMES McDONALD; RICHARD BOOTH



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McWHIRTER MORRIS



James McWhirter and Sarah Morris's combined knowledge fuses traditional English country-house design with an expert understanding of antiques. Cheerfully admitting to an 'anti-fashion' philosophy, they turn out fresh, pretty rooms that are sympathetic to a property's historical roots. 'We listen to our client and the house, and then create a comfortable, classical yet quirky interior to suit both,' they say.

Background Sarah worked for 17 years at Sibyl Colefax & John Fowler, and ran her own design team there. James's background is in antiques, and he has his own shop, McWhirter. The pair established their practice in 2005 and have a 'small and friendly team of like-minded people' at their SW10 base.

Projects Ongoing projects include a flat in Mayfair, a country house in Gloucestershire and the refurbishment of rooms at a house in Chelsea. Recently completed work includes the restoration of an eighteenth-century gatehouse, new tea rooms and the estate office at Highclere Castle in Berkshire, a modern villa in Portugal, a flat in Chelsea and a pair of cottages in Kensington.

Most unusual design request? 'An unashamedly kitsch Seventies disco room in a country house.'

✉ 020-7349 2575; mcwhirtermorris.com

MELISSA WYNDHAM



Her interiors are elegant, classical and light, yet Melissa Wyndham's designs are also shaped by her practicality and a desire to create timeless spaces. 'I am driven by comfort and good lighting,' she says. Melissa has forged her reputation decorating countless grand English country houses, but she also enjoys the modern. Clients may be surprised by something unexpected, such as a piece of contemporary art or a swish of uplifting colour.

Background Melissa set up her practice in 1986, and her faithful clients come back time and again for her decades of design experience. She has a team of four at her Sydney Street, SW3, offices. Melissa continues to design rugs for Robert Stephenson, as well creating bespoke furniture, fabrics and carpets for clients.

Projects In a busy year, 2014 saw Melissa working on a series of grand town houses for a high-end property firm in central London. She is now reconfiguring a West Country manor house for family living, and has finished



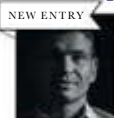
Melissa Wyndham

the careful renovation of a Home Counties rectory that had burnt down.

Most inspiring place? 'I once based one of my rug patterns on the design of a railway station platform in the West Country.'

✉ 020-7352 2874; melissawyndham.com

MICHAEL NICHOLAS



An accomplished and meticulous designer, Michael Nicholas instills his clients with confidence, pairing an authoritative understanding of architecture with a talent for sharp design. 'We like to provide an elegant fusion of classical elements within a contemporary canvas,' he says. There is a masculine palette at work here, featuring splashes of bold colour. He has a great eye for abstracts, too.

Background Michael worked as a chartered surveyor, latterly as a board director of Nelson Bakewell. In 2004, he retrained in architectural interior design at the Inchbald School of Design, winning the school's Director's Prize in 2005. After a stint with Stephen Ryan Design, he launched his own practice in 2006. There's a design team of three at his SW4 offices.

Projects Commissions include: the interior design for a newbuild penthouse in Chelsea, a rectory in Kent and a 600-square-metre new-build house in St Tropez; and the extension, refurbishment and design of a Victorian house in Kensington.

Most inspiring place? 'I've seen the Pantheon in Rome three times and it always makes me draw breath. The scale, simplicity and use of concrete remains so relevant today.'

✉ 020-7498 7755; michaelnicholasdesign.com

MLINARIC, HENRY AND ZERVUDACHI



Despite its world-class reputation, MHZ constantly works to raise the bar, creating beautifully executed private homes, retail spaces, galleries and hotels internationally. The MHZ philosophy is simple, yet focused: 'To seek the essence of the client's character and combine that with the location and style of the property.' These are sparkling interiors designed for the global jet set.

Background David Mlinaric established MHZ in 1964. Though retired from the company now, he continues to act as a consultant for long-term clients. Today, Tino Zervudachi (above right), Hugh Henry (above left) and Jason Roberts head the London office, which has a staff of 17, while Tino also leads 14 more in Paris.

Projects MHZ's ongoing design work includes: houses in London and the country; a house in Maine in the US; an apartment in Paris; a gym in central London; a traditional house in Beijing; homes in Munich, Ibiza and St Tropez; and a chalet in Klosters. The decoration of the Regent Porto Montenegro hotel was recently completed.

Industry recommendation 'MHZ places an emphasis on understated, harmonious design and decoration, creating beautifully refined architectural interior-design projects. Its work uses an eclectic collaboration of colour and style,' says Kate Haggie, project manager at de Gournay.

✉ 020-7730 9072; mhzlondon.com



‘MHZ PLACES AN EMPHASIS ON
UNDERSTATED, HARMONIOUS
DESIGN AND DECORATION’
Kate Haggie, de Gournay

CLOCKWISE FROM
ABOVE McWhirter Morris,
Michael Nicholas, Mlinaric,
Henry and Zervudachi



N IS FOR...



FROM TOP Northwick Design. Nina Campbell. Nicky Dobree



NICKY DOBREE



The designer of choice for luxury alpine properties, Nicky Dobree specialises in chic chalets across Europe. She works for a host of discerning international clients and aims to 'create timeless, elegant and comfortable homes that complement the personality and lifestyle of each client'. The look is smart, mixing modern detailing with traditional vernacular and combining expertly chosen natural materials with a dash of luxe.

Background After studying modern languages, Nicky retrained in interior architecture and design, then worked with Taylor Howes. She set up her design practice in 2003, and she has designed and built in all the leading ski resorts, including Verbier, St Moritz and Klosters in Switzerland, and Chamonix in France.

Projects Nicky and her team of five are currently working on chalets in Méribel and Val d'Isère in France, and Crans-Montana and Saas-Fee in Switzerland, plus a villa in Munich. They recently completed a Surrey country house, chalets in Switzerland and France, and a London house.

Most unusual design request? 'To design a panic room.'

✉ 020-7627 0469; nickydobree.com

NICKY HASLAM



A-list designer Nicky Haslam is firing on all cylinders. He's published a fifth book, *A Designer's Life* (Jacqui Small, £50), and has new fabric designs and a further collaboration with The Rug Company ongoing for 2015. A new furniture range for Oka is also planned. His philosophy never fails: 'Listen to what rooms tell you. Design is a dialogue between one's mind's eye and the space.'

Background After establishing Nicholas Haslam in 1972, Nicky launched NH Design in the late Eighties, and it has gone on to become a globally recognised practice, with offices in London and Toronto. Nicky's client list includes Roman Abramovich, Mick Jagger, Bryan Ferry and Mandarin Oriental.

Projects Current and recently finished projects include: a town house in New Orleans; houses in Chelsea and penthouses in Mayfair; two houses in the English countryside; hotels in the UK and abroad; and a nightclub in London.

Most unusual design request? 'A horsebox. I did it in Vuitton leather with Hermès saddlery and water fountains by Czech & Speake.'

✉ 020-7730 0808; nh-design.co.uk

NINA CAMPBELL



Despite designing grand houses and hotels, Nina Campbell still has the personal touch – making her one of the world's most respected interior designers. Clients appreciate her humour and eye for the zeitgeist. Her interiors exude confident colour and pattern choices, underpinned with comfort. 'You've got to be practical, with a place for everything,' she says.

Background Nina established her company in 1974 as an interior-design practice and a shop, selling treasures from around the world. More than four decades on, she presides over an international brand, incorporating her own furniture, fabrics, wallpaper and home accessories. Her fifth book, *Nina Campbell Interiors* (Cico Books, £30), was published in 2013.

Projects Nina and her team are working on houses in Knightsbridge and Chelsea, and a country house in Henley, plus two palaces in Germany. The decoration of the Presidential Suite at Frankfurt's Grandhotel Hessischer Hof is newly completed. She is also opening a shop in the Design Centre Chelsea Harbour.

Most inspiring place? 'Newman House in Dublin with its late-baroque plasterwork.'

✉ 020-7225 1011; ninacampbell.com

NORTHWICK DESIGN
(CATHY CONNOLLY)



Effortlessly stylish and sensitive to her clients' needs, Cathy Connolly has been transforming private houses for three decades. She decorates with a light touch, mixing natural materials and a soft, considered palette. 'Colour and texture are important,' she says. 'A house should flow, with a link connecting the rooms.'

Background Cathy's interest in interior design flourished after she designed her own home and was then asked to transform friends' homes. She formally launched Northwick Design in 1985. Recently ensconced in new offices in Chelsea, Cathy has expanded her team to three.

Projects In a busy couple of years, Cathy's key projects have included: a lateral conversion in Kensington; a large country house in the South of France; a town house in Dublin; two large town houses in Kensington and Holland Park; and a house in Oxfordshire.

Which rules do you break? 'Nothing should match totally and nothing should be so precious that you don't feel happy using it.'

✉ 020-7351 3311; northwickdesign.com

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FROM TOP Penny Morrison.
Paolo Moschino, Peter Mikic



P IS FOR...

PAOLO MOSCHINO



Award-winning designer Paolo Moschino (far left), together with Philip Vergeylen, the head of the Paolo Moschino for Nicholas Haslam design studio, turns out sophisticated interiors that are recognised globally. The look is elegant, with the occasional whimsy of hot colour, a dash of leopard print or scaled-up accessories. There is a vast range of elegant own-brand furniture, lighting, accessories and fabrics, along with carefully sourced antiques.

Background Italian-born Paolo studied science before moving to London. He bought Nicholas Haslam in 1995 and, in addition to the thriving interior-design studio, runs two London retail showrooms and a Chelsea Harbour showroom. There is also a trade office for own-brand collections, supplying the design industry worldwide. Belgian-born Philip had a successful career in marketing prior to joining Paolo in 2008.

Projects The team is masterminding the architectural and interior redesign of multiple private houses in Holland Park, Belgravia and South Kensington, and designing the interior of a family home in the South of France, an apartment on Park Avenue in New York, and country houses in Sussex and Hampshire.

Most unusual design request? 'To create a room that would glow like a peacock feather.'

✉ 020-7730 8623; nicholashaslam.com

PENNY MORRISON



With more than three decades' experience, Penny Morrison's highly personal interiors remain pretty and relaxed though artfully conceived.

She layers antique and new furniture, fabrics and paintings to compose an 'undecorated' look. 'It takes time and effort, but it's worth it,' she says. She's also growing an accessories business, Irving & Morrison, with Carolina Irving.

Background Penny started out by building her own house, then became a property developer; she subsequently did up houses for private clients. Her career strands evolved organically: she developed Penny Morrison Fabrics because she couldn't find the perfect linens. She has a design studio in Wales and a Chelsea Gasworks showroom for the fabrics and accessories.

Projects Right now, Penny is working on a large house in Notting Hill and a country house in Gloucestershire. Recently completed are a newbuild in Barbados and a mansion flat that overlooks Hyde Park.

Industry recommendation 'An eclectic mix of furnishings, colour, pattern and accessories defines Penny's wonderfully inviting interiors and creates elegant, well-lived-in spaces,' says Kate Haggie, project manager at de Gournay.

✉ 01547-560460; pennymorrison.com
irvingandmorrison.com

PETER MIKIC



Australian-born Peter Mikic is a dynamic designer, delivering ultra-stylish, subtly coloured interiors featuring sharp tailoring and beautifully chosen art. He also designs his own range of furniture, as well as wool and silk rugs, and will launch a lighting collection in late 2015. His are luxe interiors with a fashion-conscious edge.

Background Peter studied fashion at RMIT in Melbourne, before moving to London in 1990. After working in fashion for 15 years, he was commissioned by Candy & Candy to design uniforms and upholstery for a luxury yacht. His first solo interior-design commission was in 2007; today he employs 'eight lovely people'.

Projects Current commissions include a penthouse in Chelsea and a 32-metre yacht, as well as houses in London, four penthouses in Russia and two UK country houses with a modern twist.

Most unusual design request? 'A client wanted to see the sea from his sitting room in the evening, so we floodlit the beach. Now it is enjoyed by beach-volleyball players at night, too.'

✉ 020-7221 8481; petermikic.com



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FROM TOP Philippa Devas. Rabih Hage. Piers von Westenholz



PHILIPPA DEVAS



For clients wanting a subtle take on classical English style, featuring a muted palette and carefully curated art and antiques, Philippa Devas is the designer to call. Understated and with a sure hand, she likes to weave in clients' own treasured possessions with commissioned one-off pieces, and she genuinely relishes working with craftsmen and artists.

Background Philippa set up her Chelsea-based practice in 1998, having worked for Percy Bass. She was also assistant to Chester Jones at Sibyl Colefax & John Fowler, and subsequently at Chester's own company. Supported by a team of two, she works closely with the client and emphasises that finding out how they want to live is a rewarding part of the job. 'My approach is to focus on creating a home where they can really relax and be themselves,' she says.

Projects At the moment, Philippa is working on a Kensington town house, flats in Chelsea and Belgravia, and a country house in Kent. She recently completed the painstaking restoration of an eighteenth-century doll's house.

Most inspiring place? 'Sir John Soane's Museum is full of interesting architectural details, in particular the inset convex mirrors, which reflect candlelight in the evenings.'

✉ 020-7584 9966; devasdesigns.co.uk

PIERS VON WESTENHOLZ



An antiques dealer par excellence, Piers von Westenholz has been in the trade for over 40 years and specialises in antiques for large English country houses. He is also a masterful interior designer and a favourite with clients who value his discretion and bold choices. Despite the grandeur of the interiors, he says 'simplicity and comfort' remain his watchwords.

Background Piers began decorating in the Sixties when he set up a business with David Mlinaric, and he has owned antique shops with Robert Kime, as well as working closely with antiques expert Christopher Gibbs. Today, Piers operates his appointment-only business from his home in Hertfordshire, aided by a team of four.

Projects His commissions include the decoration of a house in Notting Hill, a flat in Chelsea, a farm in Wiltshire, a country house in Berkshire and an apartment in Madrid. Recently completed are a villa in Rome and a manor house in Hampshire.

Most unusual design request? 'I was once asked to decorate a Winnebago.'

✉ 01279-842545; westenholz.co.uk

R IS FOR...

RABIH HAGE



An architect, interior designer and creative visionary, Rabih Hage takes a sensitive yet confident approach to interiors. 'I respect the heritage, stripping back and extending the life of a building,' he says. Expect clean lines, flashes of colour and expertly curated art or bespoke furniture.

Background Rabih graduated from the Ecole des Beaux-Arts in Paris and worked in various architectural practices before relocating to London and founding his studio in 2001. He won the Andrew Martin International Interior Designer of the Year award in 2011. He runs a team of 12 from his W1 design studio.

Projects Rabih and his designers are engaged on three basement extensions for Grade I- and II-listed town houses in London. They are also working on several interiors in London, plus a five-star hotel in Victoria and The Chilterns luxury apartments in Marylebone.

Which rules do you break? 'We make the rules, developing new processes and styles for each project. We are not copying; we are creating.'

✉ 020-7823 8288; rabih-hage.com
rabih-hage-architects.com

STONE SEDUCTIONS



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RITA KONIG

NEW ENTRY



Spearheading a new breed of young designers, Rita König likes her interiors to look 'as undecorated as possible'. Her designs are easygoing, quirky and fun, underpinned with a rigorous understanding of clients' needs. She's the perfect choice for those in search of colour, a casual vibe and expertly pitched vintage pieces.

Background Rita has worked as an interior designer for the past 12 years, including a six-year stint in New York. Now based in London, she continues to criss-cross the Atlantic for selected projects. Rita twins her design commissions with style journalism: she's European editor for *T Magazine* at *The New York Times*, and also writes a column for *House & Garden*.

Projects Rita is converting a Notting Hill pub into apartments and working on a hotel and members' club in Hollywood. She is also completing a house in New York and a beach house in Antigua for the same client.

Industry recommendation 'Rita's interiors have a palpable feeling of joie de vivre. She has stayed true to English decorating traditions but the result always appears fresh,' says Fabrice Bana of design blog A-Gent of Style.

✉ 020-7736 0758; ritakonig.com

RIVIERE

NEW ENTRY



Robert and Josyane Young are the experts behind Robert Young Antiques in Battersea and also run this sought-after design consultancy.

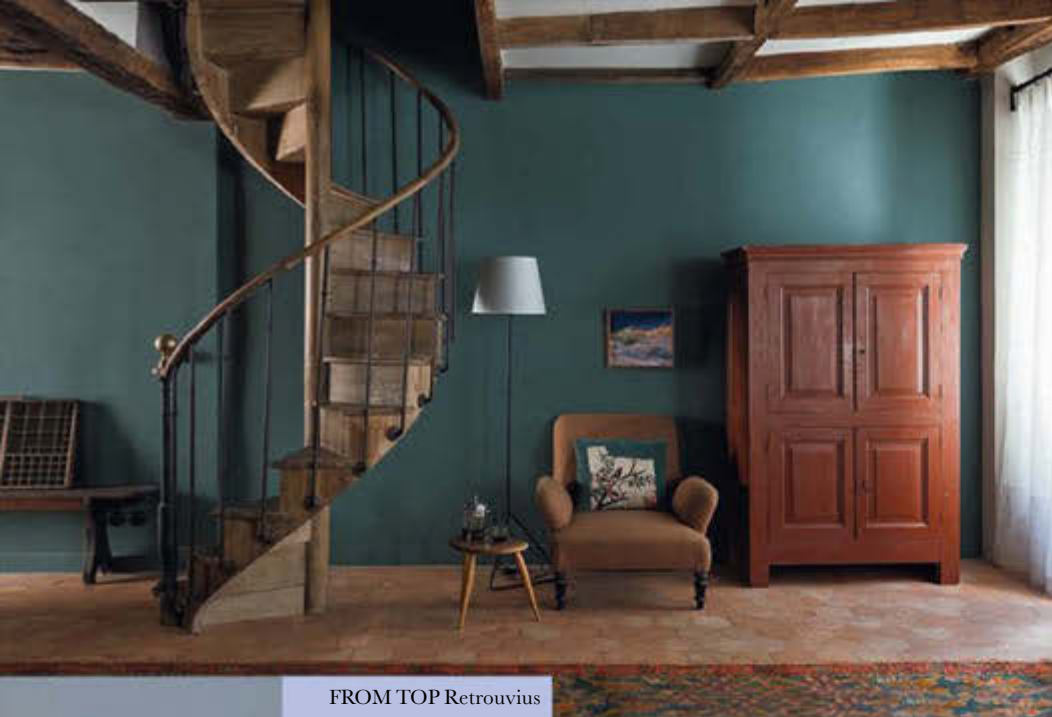
They take on just two to three projects concurrently, interweaving historical accuracy and respect for architecture with what Robert lightly terms 'the occasional rough accent'.

Background Rivière was founded in 1983, evolving out of demand from the antiques shop's clients. Robert and Josyane trained, respectively, at Sotheby's and the V&A, and navigate between contemporary and traditional spaces. They design, source and commission everything from specialist paint finishes to art.

Projects Focusing mainly on private houses, Rivière is currently creating guest rooms in a house in Highgate, and working on a small Georgian town house in Kensington and a hunting lodge in Belgium. Robert and Josyane recently completed a seventeenth-century house in Highgate and a nineteenth-century family house in Notting Hill.

Which interior designer would you hire? 'We admire Kit Kemp's playful and adventurous use of scale, and her mix of old and new.'

✉ 020-7228 7847; robertyoungantiques.com



FROM TOP Retrouvius Design. Rita König. Rivière

RETROUVIUS DESIGN



Architect Maria Speake heads up the design team at this brilliantly innovative and deservedly popular interiors and architectural practice based in Kensal Green. She and her team interact with everything from Sixties architecture to listed buildings and 'try to be as fun and unpretentious as possible'. Their intelligent interiors are by turns elegant, robust and achingly cool, and they are masters of reusing salvage in enterprising new ways.

Background Maria met Adam Hills while studying architecture at Glasgow School of Art in 1993 and set up Retrouvius, initially specialising in salvaged architectural antiques. They moved to London in 1997. The studio now has four full-time architects, two focusing on sourcing furniture and fixings.

Projects Highlights from Retrouvius's current project list include: the design of and interiors for a newbuild house in Devon; the reconfiguration of a Grade I-listed building in Fitzroy Square in London; a 'sensitive upgrade' of a Hugh Casson house; a newbuild in Woodstock; and the overhaul of a Seventies yacht. The team has recently completed a colourful revamp of a Parisian apartment and a newbuild house in Highgate.

Most unusual design request? 'A tattoo parlour on a big boat.'

✉ 020-8960 8676;

retrouvius.com





FROM TOP Robert Kime, Robert Carslaw, Robert Moore



ROBERT CARSLAW



A highly experienced designer, Robert Carslaw keeps his practice small but his ideas big, tackling period country properties and city apartments with equal aplomb. His interiors are serene, combining classical proportion with modern materials. 'As in a good piece of music, the inspired drawing together of myriad themes results in a satisfying harmony,' he says. He's a charming designer who genuinely listens to his clients.

Background Robert set up his practice in 1983. He divides his time between his busy London studio in Lots Road and a Cornish office, so has become a designer of choice for West Country clients, with unrivalled access to teams of excellent craftsmen.

Projects As well as the complete design and fit-out of an art gallery and offices in Cork Street, W1, Robert is working on a listed Regency town house in Surrey, a flat in Chelsea, a waterside villa in St Mawes and a large 'Hamptons-style' new-build, also in St Mawes.

Which designer would you hire? 'Architect James Gorst (jamesgorstarchitects.co.uk). He designed a wonderful newbuild in Chelsea, which a client of ours bought. His creative use of space was inspiring, employing imaginative materials and textures.'

✉ 020-7376 4440; robertcarslaw.com

ROBERT KIME



With an unparalleled reputation as a discreet, tasteful interior designer, Robert Kime has worked on grand houses internationally. His clients have included the Prince of Wales and the Duke of Beaufort. His interiors appear to have evolved over time, combining a relaxed mood with antiques, vintage textiles and quirky pieces.

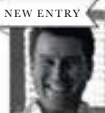
Background Robert started his career as an antiques dealer four decades ago, while reading history at Oxford. He subsequently worked at Sotheby's and then with Miriam Rothschild. His work combines his passions for antiques, textiles and putting together rooms. He has two London shops that showcase his fabrics, lighting and furniture, plus antique pieces.

Projects Robert and his team recently completed a shooting lodge in Northumberland. They are also working on a pied-à-terre in Pimlico, a five-storey town house in Notting Hill, and a three-bedroom house and annexe in Kensington. Upcoming commissions include 12 bedrooms for an existing client.

What's your tip for a great interiors find? 'The antiques fairs in the South of France are particularly enjoyable places to shop. I often find little gems in Béziers, Avignon and Montpellier.'

✉ 020-7831 6066; robertkime.com

ROBERT MOORE



Charismatic and thoughtful, Robert Moore is keen to 'let the architecture speak', and has a flair for creating laid-back glamour. He aims for timeless, smart designs that sing with colour; sometimes he goes daringly dark. Clients can expect immaculately tailored bespoke furnishings and furniture, and deep comfort.

Background Robert studied furniture and product design at Ravensbourne. After a brief stint with Louise Bradley, he spent a decade working for the Nicholas Haslam brand, going on to launch Moore Design in 2010. As a solo designer, he offers a highly personal service, drawing on a team of specialists as required.

Projects Focusing mainly on private homes, Robert is currently working on a Grade II-listed warehouse flat in Canary Wharf, a mews house in Marylebone, a cottage in north Norfolk and a sixteenth-century house in Hampshire, as well as a new restaurant in London. He has recently completed the design of a flat in Notting Hill and a Georgian town house in south London.

Most unusual design request? 'Raising WCs by 30cm on to marble plinths for very tall clients.'

✉ 020-7582 7327; mooredesign.info

CG

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ROSE UNIACKE



An A-class designer with exquisite taste, Rose Uniacke won the 2013 Andrew Martin International Interior Designer of the Year Award. She enjoys having 'freedom to design instinctively and organically', maintaining respect for the period of the building yet imparting a modern twist. Her interiors are chic and pared-down, but also comfortable and welcoming. Cashmere, linens, timber and stone are the order of the day.

Background Rose trained as a furniture restorer and gilder, then went into antiques dealing and interior design. She opened her elegant Pimlico Road shop in 2009 and now has a team of 20. Rose continues to expand her desirable bespoke furniture collection, alongside her decorative-antiques business.

Projects Current projects include houses in London and overseas, including the redecoration of a Chelsea town house designed by E W Godwin and a large project in San Francisco. In 2013, Rose completed the much-lauded Jo Malone London headquarters.

Industry recommendation 'Rose lets a few beautifully considered pieces and old rustic floors do the work to create a calm, comfortable interior,' says lighting designer Sally Storey.

✉ 020-7730 7050; roseuniacke.com

RUI RIBEIRO



A talented yet painstaking designer, Rui Ribeiro says, 'It is important to me that each home looks completely different from any previous projects.'

His trademarks are cool sophistication, sharp tailoring and a muted palette, and he's a genius at tracking down unique finishes.

Background Rui grew up in Portugal and moved to London in 1982 to study interior design, then worked for an architectural firm. He set up his practice in 2008, and has expanded it slowly but surely. In 2013, he moved to a studio in Notting Hill with his team of six.

Projects Ongoing work includes the renovation of a Regency house in Brighton, the decoration of a town house in Knightsbridge and a flat in Chelsea, plus the renovation of several large apartments in New York and Lisbon.

Industry recommendation 'Rui's approach is so exacting. He pushes me to the extreme of my abilities,' says textiles designer Christine Van Der Hurd.

✉ 020-7243 4209; ruiribeirointeriors.com

S IS FOR...

SAMANTHA TODHUNTER



NEW ENTRY With her art-director's eye, it's no wonder that Samantha Todhunter creates interiors that are a hit with the press. Her designs are by turns exciting, refreshing and fun. 'In any room, there must be a surprise, a nod to the unconventional' is her theory. She loves bold scale, colour clashes and the rough with the smooth. **Background** Samantha spent 10 years as an editor at *Vogue Living* in Australia. She returned to London in the early Nineties, then established Samantha Todhunter Design in 2005. She recently launched Samantha Todhunter Bespoke, a capsule collection of her own-design pieces, including smart upholstered trestle tables and glamorous daybeds.

Projects Samantha has a team of four. Current projects include the complete redesign of a 600-square-metre house in Aspen, Colorado, a flat in Lancaster Gate and two houses in Notting Hill. She has completed a large flat in Kensington, an Oxfordshire country house and barristers' rooms in Gray's Inn.

Which interior designer would you hire? 'Kelly Wearstler (kellywearstler.com). I love her vintage style, her glamour and her use of colour. Nothing is ever run of the mill; she can turn a floor into a work of art.'

✉ 020-8746 6517; samanthatodhunter.com

SARAH DELANEY



Constantly in demand for her beautifully planned and ultra-tasteful interiors, Sarah Delaney is also practical and thoughtful, keen to integrate her clients' possessions into a house in a way that they may not have anticipated. Her finished spaces are clean and crisp, with energising colour – should clients want it. She's brilliant at hunting out beautiful vintage finds, too. Her philosophy? 'I aim to keep everything, including the client, low-key and relaxed.'

Background Sarah has been running her Notting Hill-based interior-design practice for 16 years, and she has a tight team of one full-time and three part-time staff. She works either as a stand-alone interior-design service or in conjunction with an architect.

Projects At the moment, Sarah is working on an Oxford town house, a 1,200-square-metre house in Belsize Park, a newbuild house on a stud farm in Sussex, and the restoration of an old barn in the Hamptons, US.

Industry recommendation 'Sarah's residential projects are always sophisticated, but she never loses sight of the practical demands of family life,' says Viaduct founder and director James Mair.

✉ 020-7221 2010; sarahdelaneydesign.co.uk

Rui Ribeiro





‘IN ANY ROOM,
THERE MUST BE
A NOD TO THE
UNCONVENTIONAL’
Samantha Todhunter

CLOCKWISE FROM TOP
LEFT Rose Uniacke. Samantha
Todhunter. Sarah Delaney





FROM TOP Serena Williams-Ellis. Sibyl Colefax & John Fowler. Sarah Stewart-Smith



SARAH STEWART-SMITH



Striking out with a new website and a growing range of furniture – including new Perspex items and tables made from reclaimed wood – Sarah Stewart-Smith is a chic designer with a no-nonsense approach. ‘I create tailored homes for people who must take a leap of faith in me, my ideas and my abilities,’ she says. She is a stickler for immaculately made soft furnishings and she has an enviable colour sense.

Background Sarah’s background is in fashion and interiors journalism, but she branched into interior design in the late Nineties – launching officially in 2001. She is based in Herefordshire but designs country-wide, backed by a carefully selected team of furniture makers, upholsterers, architects and joiners.

Projects Sarah is designing a flat in central London and newbuild houses near Beaconsfield and in Cobham. She has recently completed several long-term projects, including the painstaking refurbishment and part rebuild of a Herefordshire rectory and a Georgian house in St James’s Gardens, W11.

Which rules do you break? ‘I don’t believe that “the customer is always right”, so that is the rule I would choose to break.’

✉ 07733-328691;
sarahstewartsmith.com

SERENA WILLIAMS-ELLIS



This is an assured designer, expert at creating classic English country houses, but a closer look at Serena Williams-Ellis’s portfolio reveals an eclectic mix of architecture and styles. Rooms are airy and colourful, with a generous sense of scale, and ‘creating an innate sense of comfort and belonging’ is core to her approach. She mixes antique and modern with confidence, scouring auctions and salvage yards for pieces.

Background Serena has been working on interior-design projects worldwide since 1996, including historic houses, newbuilds, yachts and chalets. She has a team of four at her offices in London and Cumbria, and seeks out specialist craftsmen, workshops and suppliers.

Projects Right now, Serena is working on two houses in Notting Hill, a house in Scotland, and beach houses in Marbella and in South Carolina, US. She’s also working on two five-year projects: a Grade I-listed Irish house and a colonial house in Virginia, US.

Most unusual design request? ‘A courtyard portico tall enough for the client to be able to ride through on horseback.’

✉ 01768-898073; serenawilliamsellistd.co.uk

SIBYL COLEFAX & JOHN FOWLER



This practice continues to fly the flag for the very best in British interior design, while quietly imbuing its timeless aesthetic with a twenty-first-century twist. One of the company’s directors, Wendy Nicholls, says: ‘We provide rooms that reflect the individuality of the client and respect the architecture of the building.’

Background Established in the Thirties, this iconic design studio is still based in the same W1 town house. Design teams are headed by Wendy and her fellow directors, Roger Jones, Philip Hooper and Emma Burns, all pictured above, along with associates Nicola Crawley and Janie Money. Projects are mainly private homes.

Projects Commissions include town houses in Belgravia and Notting Hill, country houses in Hampshire and Connecticut, US, a Grade II*-listed house, a flat in Kensington and a seaside cottage in Maine.

Most unusual design request? ‘To find a disused church, have it shipped to the States, and erect it on a private property in time for Christmas,’ says Wendy.

✉ 020-7493 2231; sibylcofax.com





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SIGMAR (EBBA THOTT)

NEW ENTRY



London-based Swedish designer Ebba Thott is a breath of fresh air. She co-runs the design shop Sigmar, in the King's Road, with Nina Hertig, a Danish furniture specialist. Ebba is big on injecting a sense of soul into every home, and has 'a weakness for the small details that make a space personal'. Her hip interiors are expertly decked out with the crème de la crème of mid-twentieth-century furniture, off-beat colours and subtly mismatched patterns.

Background Ebba and Nina set up Sigmar in 2003, sparked by a shared passion for craftsmanship, natural materials and the 'practice of soulful design'. They have a design team of four. Furniture, lighting, textiles and wallpapers are hand-picked and available to order, and the pair will always go the extra mile to hunt out something special for eager clients.

Projects Ebba's current projects include the designs for a mansion in Surrey, a converted Grade II-listed courthouse in Hammersmith, a lakeside villa in Sweden and an IT company's office in Mayfair.

Which interior designer would you hire? 'Steven Gambrel (srgambrel.com) – he plays in a brilliant way with sizing, textures and colour. He has an impressive sense for harmony and use of space. I'd love him to do a lakeside or seaside home for me.'

✉ 020-7751 5801; sigmarlondon.com

STAFFAN TOLLGARD



Resolutely committed to unlocking a client's style DNA, Staffan Tollgard is firmly established as a serious international designer. He twins interior-design commissions with sourcing contemporary furniture, lighting and accessories for his London showroom. His rooms are unfailingly glamorous, with a confident sense of scale.

Background After a stint in the film industry, Swedish-born Staffan trained at the Inchbald School of Design and set up his architectural-interior-design practice in 2005. At his SW1 studio and showroom, he is the creative director of 15 designers, technicians and decorators 'infused with a collaborative and creative ethos'.

Projects With a lively mix of private homes and commercial developments, the team majors in a modern-classic style. Ongoing work includes: a villa in Riyadh; several listed houses in London; a newbuild in Berkshire; an Arts and Crafts refurbishment in Esher; and a listed building in Belgravia. Staffan launched a rug



'I HAVE A WEAKNESS FOR SMALL DETAILS THAT MAKE A SPACE PERSONAL'

Ebba Thott

collection for JAB Anstoetz in 2014.

Industry recommendation 'We enjoy a close working relationship with Staffan. I find his interiors thoughtfully considered, uncompromisingly chic and beautifully executed,' says Christian Lee, managing director of Zimmer + Rohde.

✉ 020-7952 6066; tollgard.co.uk

STUDIO REED



It's a given that each Studio Reed interior is unique, but there's no mistaking Jonathan Reed's cool neutrals, pared-down styling and bespoke furniture. Jonathan defines his style as 'authentic, eclectic and crafts-based'.

Background After graduating from King's College London, Jonathan worked in retail design and development at Hackett and Polo Ralph Lauren. He established his practice in 1996, and employs 15 on the architecture and interior-design team, plus eight on the furnishing team. Clients are top-end: names have included David Bowie and Iman, and Elle Macpherson.

Projects Jonathan is heading projects including a newbuild in the Home Counties, the renovation of a Californian beach house and a duplex penthouse in Knightsbridge. Studio Reed has recently completed a 'landmark' 5,000-square-metre newbuild in the Middle East.

Industry recommendation 'Jonathan designs custom-made furniture using new, often undiscovered, hand-crafted materials and skills, set against a backdrop of finishes that are tasteful and muted. The result is warm, evocative and appropriate,' says lighting designer Sally Storey

✉ 020-7565 0066; studioreed.com



FROM TOP Sigmar.
Staffan Tollgard.
Studio Reed





FROM TOP Tara Bernerd,
Suzy Hoodless, Taylor
Howes, Susie Atkinson



SUSIE ATKINSON



A super-busy designer with a talent for creating soothing and classical rooms with a crisp vibe, Susie Atkinson eschews passing fashions, preferring to 'bring a room to life with exquisite colours, furniture or a favourite heirloom'. She enjoys using natural textiles and textural surfaces, such as wood, zinc and granite. These are welcoming interiors, with the capacity to surprise.

Background Susie draws on more than 20 years' experience, having trained at the Inchbald School of Design and launched her company in 1994. She has a team of five at her Hammersmith studios, offering architectural and design services.

Projects Susie works on both commercial and private-home commissions. Current projects include town houses in Wimbledon and Soho, a riverside property in Hammersmith and a country house in Surrey, as well as The Queen's Club sports complex. She recently completed two barns in Sussex and a large estate in Bath. Her new upholstery range launches in 2015.

Which rules do you break? 'I like to throw unexpected fabrics together – geometrics with florals, a velvet with hessian – to add interest and depth.'

✉ 020-7835 5525; susieatkinson.com

SUZY HOODLESS



The always-glamorous interiors created by Suzy Hoodless are an eclectic fusion of bold colour and expertly mixed vintage and modern furniture. As a former magazine stylist, she has the confidence to design based on instinct, and she enjoys challenging her clients' ideas. She defines her style as 'curated, timeless; an alchemy of styles and periods'.

Background Suzy set up her design consultancy in 2000, having previously worked as interiors editor for *Wallpaper** magazine. Her experienced team combines the skills of interior design, creative direction, brand identity and project management, working on a mix of high-end private-house and commercial projects.

Projects Suzy's W10 studio is currently working on a family town house in Bayswater, mixing 'well-crafted traditional and classic design with contemporary elements', and a family house in north London. It has just finished a five-storey town house off Portobello Road.

Most unusual design request? 'Every brief has its quirks. One example was being asked to design a bedroom with 14 beds.'

✉ 020-7221 8844; suzyhoodless.com

T IS FOR...

TARA BERNERD



For clients wanting cutting-edge interiors, Tara Bernerd's interior-architecture and design practice operates on a global platform. The look is 'industrial glamour', with statement colour, hard surfaces and luxurious materials.

Background Prior to launching her practice in 2002, Tara amassed experience in the commercial property and interiors sectors, joining Yoo, Philippe Starck's global property company, and overseeing the launch of its boutique arm, Yoo Too. Today, her Belgravia studio has a team of 15 architects and designers.

Projects Tara works for select clients on private projects: ongoing is a penthouse overlooking Central Park in New York. Recent commissions include the multimillion-dollar redesign of the Sixty Soho hotel in New York, the redesign of bedrooms and suites at Hotel Russell in Bloomsbury, and interior design for the Wood Wharf development in Canary Wharf.

What's your tip for a great interiors find? 'Arnold Chan at Isometrix (isometrix.co.uk) for lighting, which is key to the mood of any project.'

✉ 020-7245 1658; tarabernerd.com

TAYLOR HOWES



The award-winning Karen Howes continues to build her successful design practice and, in 2015, moved her 26-strong team into a new studio in SW7. Private clients, hoteliers and property developers flock there not just for the comprehensive design service, but also for the Taylor Howes brand of restrained glamour.

Background After early years working for an art dealer and selling property, Karen co-founded Taylor Howes with Gail Taylor in 1991, but took sole charge of the company in 2011. Today, Karen is supported by five directors. She is also on the advisory board for KLC School of Design.

Projects Current work includes a nine-storey town house in Queen's Gate, a private villa in Abu Dhabi, a 450-square-metre office in Knightsbridge and private houses in St John's Wood and Surrey. Taylor Howes's first lighting collection, with The Urban Electric Company, launched in 2014.

Which interior designer would you hire? 'The amazing Mary Fox Linton – she has been an inspiration to me from the start.'

✉ 020-7349 9017; taylorhowes.co.uk

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THORP



Philippa Thorp's bustling design practice is the choice for the high-end homeowner or property developer who wants a bespoke service. She's a powerhouse of energy and travels frequently to oversee far-flung jobs, loving nothing better than finding solutions to knotty design problems. Her philosophy is: 'Never give up or compromise.' She favours a cool, easy palette and exquisite tailoring.

Background Philippa established Thorp in 1985 and heads up a team of 12 architects, interior architects and designers at super-smart offices in Belgravia. Over the years, she has gained cast-iron experience on a broad spectrum of commissions, from private homes and chalets to luxury yachts, jets and health clubs. The lion's share of furniture and fittings is designed in-house.

Projects Current work includes an 'amazing' development in Chelsea, transforming an old church into two luxury properties, and building a family holiday home in the Bahamas. She has large projects in Kensington, Holland Park and Marylebone ongoing, plus bespoke garages for a client's extensive car collection.

Most unusual design request? 'To build a tunnel from a client's house to the beach.'

✉ 020-7235 7808; thorp.co.uk

TODHUNTER EARLE



Headed up by Emily Todhunter and Kate Earle, this ultra-successful partnership continues to delight sophisticated UK and international clients. Emily and Kate like to 'listen to the clients and to the room', developing their designs instinctively. The look is definitively soft, modern English country, and the service is always five-star.

Background Emily founded her interior-design business in 1988, and Kate joined as partner a decade later. Nowadays they run a team of 11 designers, with a broad reach. Projects include grand city houses and country homes, yachts, luxury hotels and well-known restaurants. Emily and Kate efficiently lead from the front, offering clients a highly personal service.

Projects Commissions worldwide include a 53-metre motor yacht, a Norman Foster apartment in St Moritz, a newbuild villa in Sardinia and several new chalets in Verbier. Back home, the team is working on apartments for a new building in Holland Park and a newbuild in Battersea. Recently completed is The Weavers'



House Spa at The Swan at Lavenham hotel in Suffolk, which opened in spring 2015.

Most unusual design request? 'A secret door to a bedroom leading from a cigar room.'

✉ 020-7349 9999; todhunterearle.com

TURNER POCOCCO



This very dynamic interior-design practice, spearheaded by founding designers Bunny Turner and Emma Pocock, creates zingy, on-trend interiors with a dash of luxe. They're a favourite with west London families and, since opening a satellite office in Geneva, increasingly work on the Continent. Emma and Bunny define themselves as 'colourists who love pattern'. Matching fabrics are out, and contrasting designs are in.

Background The pair established their practice in 2007 and, with a team of eight, specialise in high-end residential work and boutique commercial projects. They bring a wealth of experience from the worlds of art, property development and interior design. 'We like to mix antiques and modern,' they say, 'as it makes a space feel more curated, less staged.'

Projects Commissions include: a residential barn development in Henley; the 'dramatic overhaul' of a large terrace house in Chelsea, including the excavation of a basement space; and the complete interior design of a 1,250-square-metre detached Victorian villa in Holland Park. They are also consulting on a Swiss private members' club by Lake Geneva.

Which interior designer would you hire? 'Tara Bernerd has always been a favourite; her designs are masculine and incorporate no fuss, which we admire greatly.'

✉ 020-3463 2390; turnerpocock.co.uk



FROM TOP Todhunter Earle.
Turner Pocock. Thorp



SEANUS RYAN RAY MAIN; R BRANE; ALEX JAMES; RICHARD POWERS



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V IS FOR...

VEERE GRENNNEY



After more than 30 years in the international design world, Veere Grenney is still riding high. Fusing iconic mid-twentieth-century designs with antiques, muted colours and crisp tailoring, his interiors are always serene and tasteful. 'I believe in appropriateness for the place, architecture, style and what the clients need,' he says.

Background Veere trained under Mary Fox Linton and went on to become a director at Sibyl Colefax & John Fowler. He launched his own SW10-based company in 1997, which currently has a team of 12, along with successful collections of furniture, wallpaper and fabrics.

Projects Residential projects include the refurbishment of a town house on New York's Upper East Side; the complete restoration and rebuild of a Swedish manor house; two Grade I-listed Nash houses in Regent's Park; and a modern duplex apartment in Tel Aviv.

Most unusual design request? 'Can you redesign and install this bathroom by tomorrow?'

✉ 020-7351 7170; veeregrenney.com

VIRGINIA WHITE



As she is an art historian, it is unsurprising that Virginia White defines her work as 'mostly driven by the placement of art'. She is a charismatic designer with a clear passion: she takes her time, painstakingly seeking the perfect antique and often helping clients to purchase new art. She calls her style 'modern-eclectic and very British'.

Background Virginia trained as an art historian and worked at Sotheby's, before retraining as an interior designer. She worked with John Stefanidis before starting her own company in 2001. The Virginia White Collection of furniture launched in 2012, and she also sells exquisite fabrics.

Projects Virginia is working on the rebuild of a house in Highgate, she is the consultant interior decorator for a property in Oxfordshire and has been buying art for a modern Swiss house. She recently completed a house outside Zurich.

Most unusual design request? 'To design ornate and feminine underwear drawers and hangers.'

✉ 07879-674439; virginiawhite.co.uk
virginiawhitecollection.com

W IS FOR...

WALDO WORKS
(TOM BARTLETT)



Architect trained, Tom Bartlett continues to delight with his intelligent, playful and bold interiors, aided by his partners Sasha von Meister and

Andrew Trevorton. The team creates 'spaces that are about character, people and their intricacies'.

Background Tom set up Waldo Works in 2000. The EC1-based team of 15 comprises architects, interior designers and product designers, offering fully integrated design and project management for houses, retail spaces, restaurants and bars around the world.

Projects Current commissions include: the architecture and interiors for a house in Highgate; The Laslett, a new 51-bedroom hotel in Notting Hill; and architectural joinery and interiors for a Victorian property in Notting Hill. Newly completed is the interior design for the penthouse at the Neo Bankside development in London.

Industry recommendation 'Tom and his team go the extra mile to source new, unusual pieces. They are masters of colour, texture and surface pattern,' says Viaduct founder and director James Mair.

✉ 020-7251 9170; waldoworks.com

WOODY CLARK



This impressive designer is an expert on restoration and conservation, having worked on some of the finest historic houses and buildings in the UK and Ireland. Woody Clark's aim is 'for my work to last for 100 years' and he is passionate about using homegrown craftspeople.

Background Woody launched his Cambridge business in 1992, having worked for Terry Farrell Architects and George Spencer Designs. His four-strong team project manages exterior building work and landscaping through to interior design and decoration. Woody regularly liaises with the National Trust and English Heritage.

Projects Ongoing projects include: the interior design at Castletown Cox, one of Ireland's great houses; a country house in Oxfordshire; government properties in London; Admiral's House in Greenwich; and the interior design for a Grade I-listed abbey conversion in Cambridgeshire.

Most inspiring place? 'The Mezquita in Córdoba. Its multilayered architectural styles are a prime example of religious modification through the centuries, within one building.'

✉ 01223-247711; woody@woodyclark.com



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THIS PAGE French windows provide access to the internal courtyard from most of the rooms on the ground floor, while orange trees offer a little shade from the sun. OPPOSITE Seahorse candle holders by Belinda Eade and an eighteenth-century Dutch *stoelklok* (clock) hang in the rear hall





Evolution of grandeur

Searching for a project, author and designer Paul Golding fell in love with a neglected Maltese palazzo, which he has now carefully restored and subtly modernised to enhance its eighteenth-century glories

TEXT **ROS BYAM SHAW** | PHOTOGRAPHS **JAN BALDWIN**



There are few certain ways to make an impression on posterity. Architecture is likely to survive longer than interior design, but who can say whether a Shard or a Poundbury will be loved and lived in 200 years from now? A more modest and possibly more lasting way to leave your mark is to restore an old building. Author and designer Paul Golding has spent seven years renovating an exquisite late-eighteenth-century palazzo on Malta. 'As the work progressed,' he says, 'what might originally have contained a seed of vanity became a matter of integrity and aesthetic responsibility – and of how any changes I made would ultimately suit the house itself. The palazzo long predates me and will long outlive me.'

Eight years ago, living in London but looking for a project and a change of scene, Paul was inspired by a newspaper article that praised Malta's architecture, heritage and climate. He started researching property online and found four houses that appealed to him. When he got to the island, though, only one tugged at his heart strings. 'It needed a huge amount of work, but its location was perfect, and I couldn't resist its romantic decay,' he says of Palazzo Nasciaro.

Set down a secluded side street in the chic inland village of Naxxar, the house was badly in need of rescue. Built by the distinguished Maltese architect Francesco Sammut, it was further embellished by his son Giovanni, who moved in with his bride and made it their home. However, Nasciaro's subsequent history was less rosily domestic. In the past century, it was a school and then later a police headquarters. During the Second World War, when Malta was heavily bombarded, tunnels and chambers were hollowed out beneath it to serve as a maternity hospital. When the police left, the house was abandoned and lay mostly empty for 20 years.

It seems extraordinary that somewhere so beautiful should have been so neglected. The façade is enough to make the heart beat faster, with a double flight of steps leading up to an elaborately decorated stonework doorway and honey-coloured walls. But it is not until you step into the vaulted entrance hall, where the same golden stone lines the walls and erupts into carved consoles, mirror frames and overdoors, that the real beauty of this house is revealed.

Ahead, sunlight drops onto a wide paved courtyard, scented with stephanotis and old climbing roses, and shaded by orange trees. French windows stand open, allowing piano music to drift into this private, tranquil space, around which the rest of the rooms in the house are arranged. At the front is the kitchen, which was once a chapel and is a room of exceptional



OPPOSITE In the drawing room, modern artwork by Leslie Duxbury, Anne Rothenstein and Isobel Brigham contrasts with the bolection stone chimneypiece. THIS PAGE FROM TOP An Aksel Kjersgaard desk furnishes the study. In the adjoining television room, a banquette bench and cushions covered in fabric by Robert Kime and Manuel Canovas create a cosy seating nook



OPPOSITE
CLOCKWISE FROM
TOP LEFT The dining
room has an 'Oak
Leaf Chandelier' from
Charles Saunders
and chairs from
The Swedish Chair
upholstered in 'Petit
Parc' by Pierre Frey.
The 13-metre pool
runs along an entire
side of the house, in a
room that used to be
three granaries. An
ornate table from Oka
and artwork by Don
Woodford and Isobel
Brigham decorate
the compact 'drinks'
room. A pine table,
made locally, reflects
the pale colour of the
limestone kitchen
floor. THIS PAGE The
library, which is at
the top of the stairs
on the first floor, is
accessed through this
decorative doorway





elegance, with a range cooker installed in an arched niche with a decorative stone surround. Across the hall is a comfortable drawing room, while leading from the kitchen along one side of the courtyard is an enfilade comprising the dining room, study and television room.

In the opposite wing is a cloakroom and a corridor leading to the fourth side of the courtyard where, parallel to the road, is a glorious indoor pool with high-vaulted stone ceilings, which is bordered by three sets of french windows. Upstairs, the splendid main bedroom and vast interconnecting bathroom are at the front of the house. Spare bedrooms and bathrooms are at the back and have their own balcony, with a library, dressing room, laundry and, on a mezzanine floor that used to be a dovecote, further bedrooms and a bathroom. There is also a separate apartment, accessed by stairs behind the kitchen, and a huge roof terrace.

It's a big house, but because of the layout, it feels intimate rather than intimidating. Paul has done more than repair and update: he has re-established symmetry, added architectural details where they were missing and preserved the original proportions. He has also installed underfloor heating, air-conditioning, Wi-Fi and solar-powered hot water, ensuring that every wire and pipe is invisible. He even insisted the guttering was chased into the stone.

Aside from the main bedroom, which has walls stencilled with a punchy, large-scale pattern copied from the refectory in a Carmelite convent in nearby Mdina, the handsome interior architecture is emphasised by the use of plain colours. Sometimes these are vivid, as in the acid-green walls of the 'drinks' room, or on the stairs and landing, where the walls are a warm ochre.

A few fine antique pieces and paintings by his favourite contemporary artists, including Isobel Brigham, John Craxton, Leslie Duxbury and Anne Rothenstein, enrich the reception rooms, while the carved shell-shape bed, in gesso and silver gilt, and the centre table in the main bedroom were commissioned from Brighton-based furniture maker Lincoln Cato.

'I couldn't possibly have done it on my own,' says Paul, who had endless help and advice from friends. The interior designer Charlotte Crosland was 'brilliant with space management', while the architect Ban Shubber helped with 'all the technical stuff'. Jessica Ridley, 'a genius colourist', worked on the stencilling in the main bedroom and Charlotte di Carcaci shared her 'prodigious knowledge of art history'. The Maltese Azzopardi brothers were the builders that made it happen. It's an impressive team. But it is Paul himself who should take the most credit for transforming this Cinderella into the belle of the Maltese ball □



BOTH PAGES The walls of the main bedroom and adjoining bathroom, situated at the front of the house, have been stencilled with a pattern copied from the refectory in a convent in Mdina. The bedroom has a chandelier from Julian Chichester and a shell-shape headboard by Lincoln Cato, while in the bathroom Carrara marble surrounds one of two mirrors

THIS PAGE The striking 'Convex Globe' lantern from Jamb provides a focal point in the entrance hall, while the rug is one of several in the house from Robert Stephenson. **OPPOSITE** At the back of the house, a paved terrace adjoins the lower-ground floor and there is a glass-walled balcony that extends from outside the kitchen around to the drawing room, plus a terrace outside the main bedroom above. The garden was designed by Colin Nicholson for Leveson Landscape



open to all

An unpromising cluster of trade-union offices and bedsits in south London has been transformed by Cindy Leveson into spacious rooms, which are elegant but practical for a young family

TEXT **ANNABEL FOLEY** | PHOTOGRAPHS **ALEXANDER JAMES** | LOCATIONS EDITOR **LAVINIA BOLTON**





Some people, including the owners of this house in south London, are blessed with incredible vision. When they first viewed it, it was a jumble of trade-union offices and bedsits, with an ugly basement gym and a car park at the back. Nonetheless, it took them just two minutes to decide that it was exactly what they had been looking for. Perhaps a sense of desperation also inspired their decisiveness. The couple's fourth child had just arrived and their mews house a short walk away was beginning to feel cramped.

When they asked interior designer Cindy Leveson to help them transform the muddle of tiny rooms into the spacious and elegant family house it is today, they discovered she wasn't too short on vision either. 'As I walked through the front door into a small room with a poky staircase ahead of me, my first thought was, if they do nothing else, they should take out the walls the whole way up the stairs,' Cindy explains. 'I think the owners' brave decision to do so has really made the house.' This single change instantly allowed huge amounts of light into the space and added drama to what is now a show-stopping entrance hall that is perfect for parties.

Cindy then turned her attention to the rest of the 8,300-square-foot property which overlooks a leafy square. 'What Cindy appreciated early on was that we wanted a family home that wasn't too precious,' explains the owner. 'I didn't want a show house, but something classic and also functional. Nowhere was to be off limits and the children should be able to bounce on the sofas.' Today the property has the feel of a country house despite being just a short walk from a Tube station.

They were lucky that the house was one of the few in the square that was not listed. The small rooms were untangled to create generously proportioned spaces that have been enhanced by simple details. One of Cindy's main tasks was to put the character back into the building. Cornicing and skirting boards were replaced, while new architraves were designed and installed. Only the shutters in the dining room are original. With the reordering completed, the house began to take shape.

In the newly enlarged entrance hall, doors lead to the dining room at the front of the house and the drawing room at the back, which overlooks the garden. While this is a fairly standard configuration for a house of its period, earlier works have provided an unusual twist. Both of these rooms adjoin the kitchen, which runs alongside them and spans one side of the house. This extra-wide layout is the result of the kitchen being in what was originally part of the next door property. Two windows were added on either side of the cooker to add extra light to the room, which also has access to a balcony, ideal for summer dining.

There are five bedrooms on the two upper floors, each decorated in light colours and pretty textiles – a de Le Cuona paisley in the master bedroom and an airy Colefax and Fowler leaf print in another. Antique rugs add to the comfortable, lived-in feel. In the basement, there is space for a playroom, utility room, an office and – surely to the envy of their London friends – a flower room. There is also a self-contained flat for the children's nanny in the former coach houses.

Apart from a few pieces brought here from their previous house, the owners started from scratch with furniture.



OPPOSITE FROM TOP A painting by Tim Kent hangs above a Forties sideboard in the dining room. The ikat curtains in the drawing room complement the Claremont 'Cunard' fabric on the sofa. **THIS PAGE FROM TOP** The former coach houses are now a garage, shed and flat for the nanny. Cindy designed the kitchen, which was built by Holloways of Ludlow





THIS PAGE CLOCKWISE
FROM TOP The main staircase was built by Excel Stairs. In the main bedroom, an antique dressing table from Guy Dennler is paired with a Hepplewhite stool. The fabric on an antique chair from The French House picks out the pinky hues of the marble bath surround in the main bathroom. **OPPOSITE** Colefax and Fowler's 'Fernwood' wallpaper is used in a child's bedroom

Fortunately for Cindy, the couple knew what they liked and were very decisive. 'We were quite like-minded in our tastes, so I would often put together things I might choose if it was my house and find that we agreed,' she says. 'It works for them now, and I don't think the design will date.'

It wasn't all plain sailing, though. The ikat curtains in the drawing room are inspired by a fabric by Robert Kime. Sadly, he couldn't provide enough fabric to make them so, having already started decorating the room, Cindy found a man called Aziz in Uzbekistan who promised he could make something very similar. Samples went back and forth, never quite matching the original.

'He sent through one that looked very pretty – though different – and so the order went in,' says Cindy. 'Because ikat is made of very narrow widths, we needed 98 metres to make these curtains. The fabric was shipped straight to the curtain maker who rang me to say she had good and bad news. I opted for the bad, as I felt that it couldn't get any worse and I had already had months of sleepless nights over it. She said that the fabric was a completely different colour to the sample, but the good news was that it was ten times better.'

Since the family moved in three years ago, they have used every room in the house, though there is little evidence to suggest that an army of small children races through it on a daily basis. What is obvious is that Cindy has achieved exactly what they were hoping for. As the owner simply puts it, 'It's perfect' □

Leveson Design: 020-7622 8815; levesondesign.com





THIS PAGE A wooden walkway over white sand leads from the main building to another one containing bedrooms and adjoining seating areas. OPPOSITE In the main building, two seating areas are decorated with hits of blues and greens inspired by the Indian Ocean and the surrounding jungle; the makuti roof is made from sun-bleached palm leaves supported by driftwood columns

Nature tamed

In an archipelago just off the coast of Mozambique, the owners of this beachside retreat have created a spectacular lodge that typifies barefoot luxury, while sustaining and conserving the island's rich natural heritage

TEXT LAVINIA BOLTON | PHOTOGRAPHS ALEXANDER JAMES



In the main building, a cluster of cane pendant lights from Indonesia accentuates the height of the roof, while furnishings such as cushions covered in mud cloth from the Dogon tribe in Mali and painted bowls made in Kenya show support for Africa's artisan communities. A pair of seagrass rugs delineates the two seating areas

the Quirimbas archipelago off the northern tip of Mozambique is one of the world's most important regions of biodiversity. With more than 180 species of coral and over 400 species of reef fish, the area, not surprisingly, has long been a focal point for wildlife conservation and is considered one of the world's best dive sites.

More recently, however, one of the islands has been developed to create an exclusive holiday destination. Vamizi, a mere 12 kilometres long and just two kilometres wide, is a place for those who want to disconnect from the world by getting back in touch with nature.

The lifestyle on Vamizi has been described as 'barefoot luxury' and here the overused phrase is particularly appropriate. As the owner of Tartaruga, one of six private homes on the island that have been built since 2010, says, 'I never wear shoes here. You can walk for two or three hours and not see a soul.'

She and her husband are part of a group of investors from various European countries who have signed a 100-year lease for Vamizi from the Mozambican government. The intention is to combine high-end but low-impact tourism with wildlife conservation. In doing so, the island's guardians have worked closely with organisations such as the International Union for Conservation of Nature (IUCN), WWF and Zoological Society of London (ZSL) to establish long-term research and monitoring activities. IUCN has a full-time representative on Vamizi, who gives talks about conservation to visitors. In 2012, a UK-registered charity, the Friends of Vamizi Trust, was also established to aid community development, education, health and employment for the island's 1,500-strong Mwani population. It also provides a daily bowl of porridge for the 300 children living there.

'We rely on a little bit of tourism to enable these projects, to allow us to look after the reef and raise awareness,' the owner continues. She,

her husband and their four children visit Tartaruga as often as possible. 'My favourite time is probably between September and November, when you can see the humpback whales passing through on their migration; you can see them breaching from the beach.'

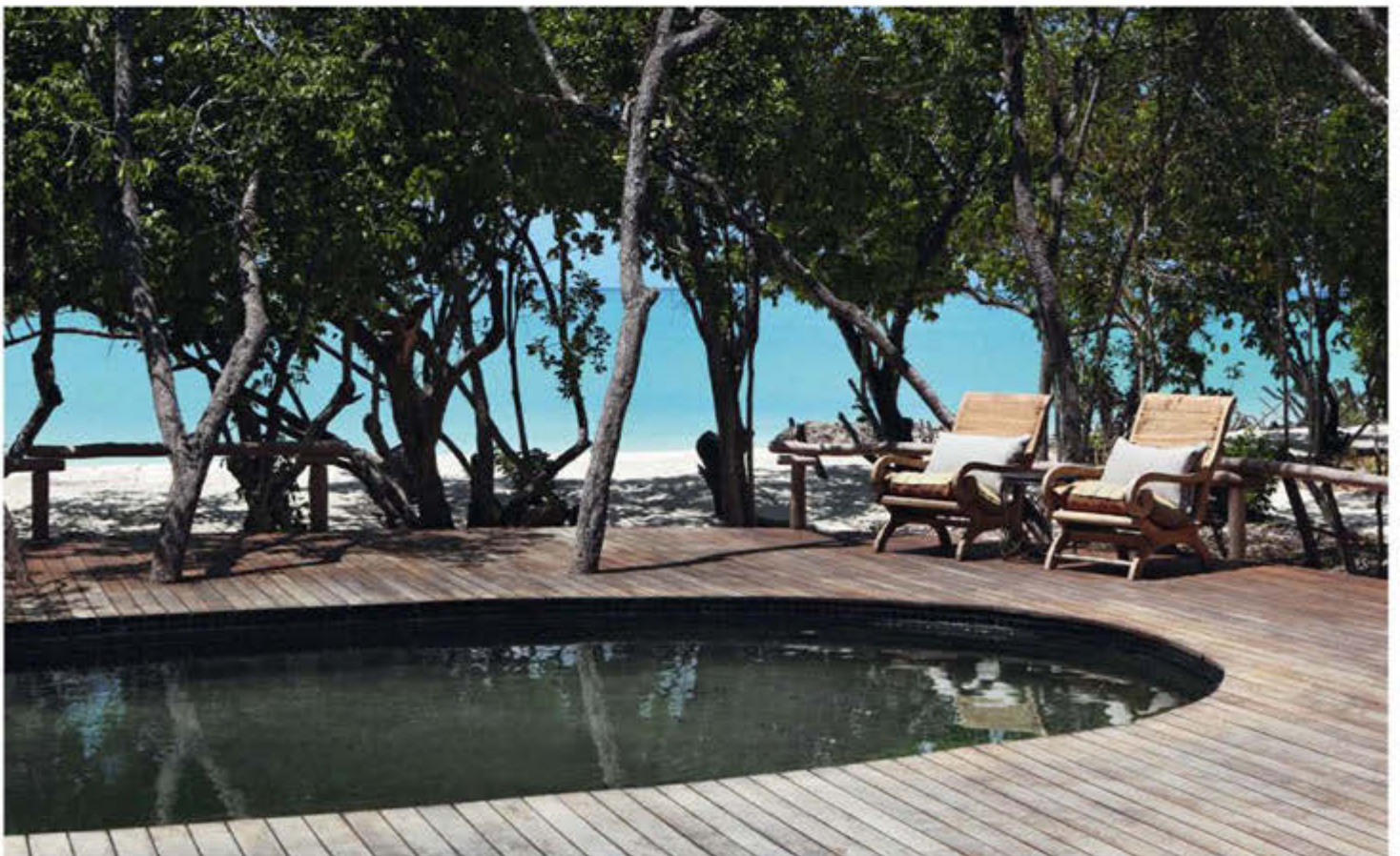
Tartaruga was only completed last year. Set in the middle of three acres of land, it is comprised of six buildings with interconnecting walkways. Two of the structures are tree-house bedrooms linked by a 'stargazing deck' up in the tree canopy. It's every bit as magical as it sounds.

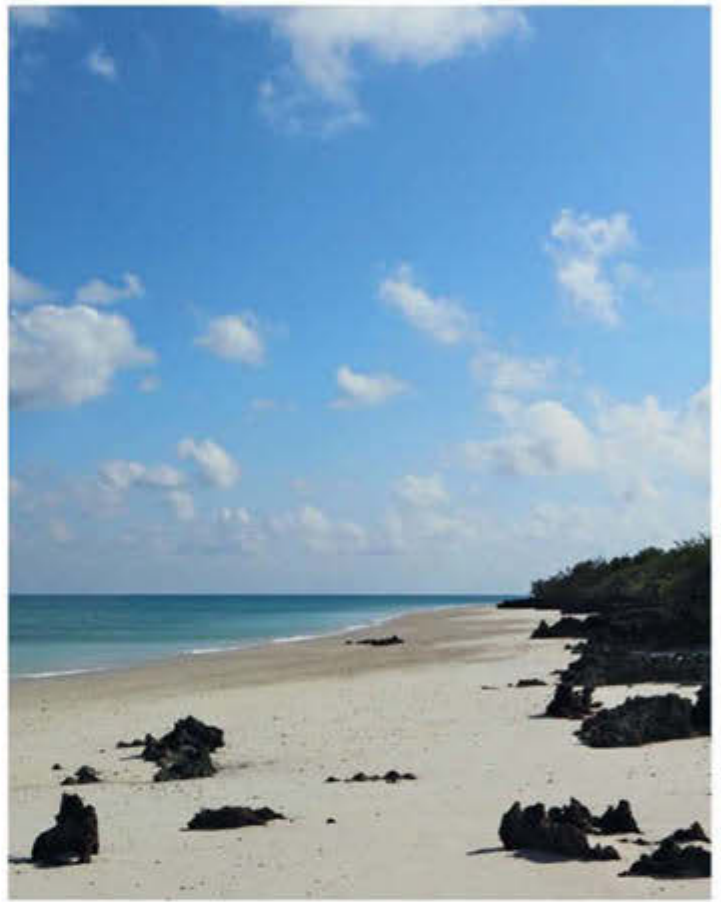
'We wanted the accommodation spaced out so that people could retreat into their own zones for some privacy and then get together in the living areas when they wanted to,' the owner explains. The main building – an organically shaped 25-metre by nine-metre structure – is pleasingly sympathetic to its environment. Gnarled and sun-bleached columns made from driftwood support a traditionally thatched makuti





FROM ABOVE Leading in from the main sitting room is the dining area, with a long oak table and bar area topped with a Stucco Italiano work surface. Just outside is the oval-shape pool with a wrap-around deck that looks out over the sparkling ocean





CLOCKWISE FROM ABOVE In the main bathroom, metallic elements include copper basins and taps and a mirror framed with reclaimed metal ceiling panels. Uninterrupted views of the Indian Ocean. Locally made cushions from Skinny Laminx add colour to the canopy beds



In one of the seating areas that adjoin a bedroom, woven bamboo screens provide privacy and shade on sunny days. The custom-made sofa is covered in 'Giant Paisley' from South African fabric house St Leger & Viney, with bamboo floor lamps imported from Belgium at each side. The ocean is visible from the open doors



roof made from palm leaves, which dip down here and there to offer protection from the normally clement weather.

The main building is loosely delineated into different zones: there is a large sitting room split into intimate seating areas; the dining area is easily big enough for 14; and the kitchen has convenient perches from which to sip cocktails at sundown. A low, wooden walkway over the white sands leads from one end of the space to another structure, which houses a large bedroom and adjoining children's bedroom – each with a bathroom and seating area. Two further buildings house bedrooms and bathrooms, while the two tree houses each have the potential to sleep three and come complete with bathrooms and seating areas.

The South African interior designer Lucy Eaton Corder, who had worked on some of the other houses on the island and has extensive experience designing African lodges, was brought on board, alongside

Cape Town-based Ian Gray of COA Architects, to help coordinate the owners' design. Local craftsmen were employed on the build and all the woodwork was carved on the island.

'I wanted the house to inhabit its space without jarring,' says the owner. As such, the colours and materials were influenced by what could be found on the island. The sandy shades of the beach are picked up in the woven-grass furnishings; the greens of the jungle are reflected in patterned textiles; myriad blues reference the changing colour of the Indian Ocean just a few metres away; scattered shots of bright pink and orange reflect flowers in the garden. As the owner, who has a flower business in England, explains, 'It was important for me to continue that theme here.'

While luxury accommodation means all the mod cons (there is Wi-Fi and solar panels ensure electricity and hot water), the decoration embraces the geographical location. Natural materials were sourced locally where possible; even the low and rugged exterior walls of the buildings were made from dead coral from the centre of the island. There is beading, basketry and

shells as well as artwork produced by community projects across Africa. Still, there are challenges in keeping the less hardy materials looking fresh. 'Everything on the island has a shelf life,' the owner explains. 'Given the sun and salty air, the fabrics tend to last only three or four years.' The vegetable garden has also been known to suffer raids by a herd of kid goats.

Tartaruga is, like many of the houses on Vamizi, available to rent and while there are plans to build more privately owned houses, the number will be capped at between 20 and 30. 'It's undeveloped and we want to keep it that way,' the owner says. 'That's the point: to have few people coming through so the island maintains its sense of escape, but enough to provide income to keep it protected and thriving' □

Vamizi: vamizi.com/private-villas/tartaruga | COA Architects: coasite.com | Lucy Eaton Corder: lucyeatoncorder.com

Shared interests

Incorporating elements of old New York and a Hungarian heritage into this west-London town house was a satisfying challenge for interior designer Henri Fitzwilliam-Lay – even though she had once tried to buy the property herself

TEXT **LISA FREEDMAN** | PHOTOGRAPHS **PAUL MASSEY** | LOCATIONS EDITOR **LIZ ELLIOT**





BOTH PAGES On the lower ground floor, Henri covered the owners' existing sofas with a Robert Allen fabric (opposite). Adjacent to the seating area is the kitchen, where an acid-yellow splashback contrasts with a dresser from L'Origine in Farrow & Ball's 'Pigeon' (top). A glass wall maximises views of the rear garden

THIS PAGE The front drawing room on the raised-ground floor includes a leather-clad ottoman and walnut bookcases designed by Henri and made by Rupert Bevan. The floor lamp was bought at the Decorative Antiques & Textiles Fair in Battersea. OPPOSITE ANTICLOCKWISE FROM TOP The bespoke rug in the rear drawing room is by The Rug Company and features a Hungarian-inspired motif. The wallpaper is by Etro. The main staircase is carpeted in a Sixties-inspired runner by PWC International



WHEN interior designer Henri Fitzwilliam-Lay was invited by some prospective clients to discuss their plans for a large Victorian house in west London, she received the call with trepidation. 'A year or so earlier, I'd fallen in love with the house myself and tried to buy it,' she explains. 'We'd been outbid by some parents at our children's school. I thought I was going to kill my husband when I found out he'd lent them our surveyor's report.'

Fortunately, by the time she arrived at the meeting, Henri had 'moved on', both literally and metaphorically, having transferred her affection to a splendid alternative in rural Shropshire. 'As a designer, you often end up with a piece of furniture or fabric you love but can't use in your own house,' she says. 'It gives me enormous pleasure to make it work for someone else. I found the same thing with this house. It was cathartic.'

The expansive stucco-fronted house, built at the beginning of Queen Victoria's reign, had in a previous incarnation been used as a cultural centre for Russian émigrés. When the current owners took it on, neither its layout nor decoration fitted their requirements. Architects David Magyar and Alvis Marsoni reconfigured its multitude of institutionalised rooms, while Henri's job was to add warmth and vitality.

Central to the building's architectural renaissance was the introduction of an expansive kitchen-dining-sitting room running the length of the lower-ground floor. An impressive space, it links indoors with out by means of a floor-to-ceiling wall of glass at the rear, which frames a terrace and gardens. The room's palatial scale has been made more intimate by the introduction of a pair of majestic curved walls – one towards the front of the house and one at the back. These conceal a television room, utility room and cloakroom. Henri had plenty of scope to create an open-plan arrangement, including a relaxed seating area, a play area for the family's three daughters and alternative locations for breakfasts on the run and long, lazy meals with family and friends.





space at the bottom, a study adjoining the double drawing room on the raised-ground floor, the main bedroom above and, at the very top, three suitably feminine bedrooms for the daughters. Fabrics and furniture have been chosen or made to provide a contemporary mix of colour and pattern. The walls of the drawing room, for example, have been papered with a powerful print by Etro. The main staircase has been laid with a geometric carpet – a homage to the Sixties – which acts as the perfect foil to the owners' collection of twentieth-century art.

'What I like about the house now is that it caters for different weathers,' says the owner. 'We spend most of our time as a family in the kitchen, which is bright and sunny. But if we want to feel cuddled and comfortable, we go upstairs for a completely different atmosphere.'

Over the course of the project, the designer and her clients have become close friends. 'We even go on holiday together,' says Henri. Proving, perhaps, that those who think the same way about houses will have a good deal else in common □

Henri Fitzwilliam-Lay: 07968-948053; henrifitzwilliamlay.com. See more projects by Henri Fitzwilliam-Lay at houseandgarden.co.uk/henri

THIS PAGE FROM TOP The gold frame of the antique mirror in the main bedroom is reflected in the silk curtain fabric from Designers Guild and the valance, made from 'Cloth of Gold' by Watts & Co. In the main bathroom, the sense of space is enhanced by a freestanding cabinet and a large patterned rug. **OPPOSITE CLOCKWISE FROM TOP LEFT** In one daughter's bedroom, 'Gourmandise' by Pierre Frey creates a trompe l'oeil effect on the wardrobe doors. 'Brit Pop' wallpaper from Elitis lines the walls of a second daughter's bedroom, with 'Shali Lotus' linen by John Robshaw on the headboard. Scalamandre's whimsical 'Chinoise Exotique' wallpaper and fabric is used in the lower-ground-floor bathroom. The second-floor bedrooms have pastel-painted doors

To make the most of the light in this lengthy room, a creamy terrazzo floor was laid throughout, but sharp jolts of colour – an acid-yellow splashback, a dashing turquoise cushion on a stool – and an eclectic mix of eye-catching furniture – from mid-century modern to country-style vintage – was used to soften its minimalist lines.

The owners come from strikingly different backgrounds – the wife is American, the husband Hungarian – and a significant part of the brief was to incorporate both cultural strands. 'We'd seen some houses Henri had done and felt we had a clear overlap of aesthetics,' says the wife. 'Henri and I both spent our formative years in New York and love certain aspects of "old New York". There was an immediate short-hand.' Henri started her working life in the US as a fashion stylist, before becoming art director for retailers including Bergdorf Goodman and Bloomingdale's. Her understanding of the wife's home country meant nothing was lost in translation, and the house today has a bright and breezy quality with a strong transatlantic accent.

The husband's heritage was less familiar to Henri, but it has also been carefully integrated in the decoration. 'My husband has a real sense of history, which the design plays into,' says the wife. The couple selected an array of vintage furniture, paintings and china from his family's archive in Budapest. 'We had a special time looking through storage units and gathering things from his mother and grandmother.'

To ease these treasures into the twenty-first century, Henri found two solutions. In the main bedroom, she created a mood of old New York glamour by introducing autumnal velvets, rich golden-hued silks and delicately tinted Venetian glass to harmonise with the decorative period furniture. In the large double drawing room on the raised-ground floor, she referenced Hungarian folk art by using a bespoke black-and-white rug, which sits on an expanse of parquet.

The house spreads out over four spacious storeys, with the open-plan







Private practice

Possessing a meticulous eye for detail, architect Ian Adam-Smith had a clear idea of how to transform this long-neglected Sussex farmhouse into a comfortable home for his own family

TEXT **CAROLINE CLIFTON-MOGG** | PHOTOGRAPHS **SIMON UPTON**
LOCATIONS EDITOR **LIZ ELLIOT**

OPPOSITE Leading in from a passage in the Eighties addition to the house is the dining room, with its low, heavily beamed ceiling. THIS PAGE
Down the hall is the drawing room, where an early-eighteenth-century chest of drawers is set against a wall painted in Farrow & Ball's 'Stone Blue'



Architect Ian Adam-Smith says that he is 'ridiculously fussy about handles' and, in his house in Sussex, every door and cupboard must have one that is appropriate to its function and style. 'Matchy matchy', as he terms it, has no place here. I like architects who are ridiculously fussy about these kinds of things, as it usually makes them extremely good at the details.

For the client, this can only be a good thing. But it can be quite hard to be the family of the architect, as Ian's wife Helen and their three children, aged 11, 16 and 18, realised three years ago when he cheerfully insisted on moving them into a Sussex farmhouse just bought from the receivers. Despite its great potential and astonishing views out across the rural landscape, the house was in a state of decay, unchanged for 25 years and infested with rats. But they stayed the course – the family, not the rats – and the property is once again a reassuringly warm and welcoming farmhouse.

A year of infrastructure work, including the renewal of the rodent-munched electrical system, was followed by rather more rewarding changes. It is difficult to believe that a significant part of the house is an Eighties addition to an existing seventeenth-century building, considering how seamlessly the spaces are connected. The drawing room is in the modern end of the ground floor, although its low, heavily beamed ceiling and Ian's decision to replace modern windows with traditional sash frames give it an authentic period feel. A pivotal support column, which luckily turned out to be not so pivotal after all, was removed, and some old, good-looking wood panelling installed. The once-neglected space now works a treat. The furniture from the family's previous house could seem over-scaled in the room, but it actually makes it feel extremely comfortable and friendly. I often think small furniture can look mean in a low-ceilinged room.

Down a passage and into the original part of the house is the dining room, which looks just as a dining room in a house like this should. It's quite small: just big enough for a large table and unmatching chairs. This room, too, is low of ceiling and window, and has a large, original fireplace; all of these combine to give it the correct bucolic atmosphere. Upstairs, spanning the original and modern parts of the house, is a cosy warren of five pretty bedrooms and bathrooms, which vanish round corners and along corridors.

Another passage downstairs leads from the dining room to the kitchen, which is very different in style. When Ian and Helen bought the house, the adjacent outbuilding had been converted into a library



The drawing room is furnished with pieces from the family's previous house. George Smith and Beaumont & Fletcher sofas sit on a large rug bought from Christie's, while the paintings stand out against the wall panelling



FROM TOP In the kitchen, a marble surround above cooking appliances is hung with copper cookware, and a bleached-oak dining table from Lutyens provides plenty of space for seating. Just off the kitchen is the study, where existing shelves were altered and painted



and connected to the house. Ian's architectural practice specialises in the building and renovation of country houses, so he was in no doubt as to his next move. 'It seemed a shame to destroy all the library shelving, so we decided to add doors and use the shelves as kitchen storage.' It means things can only be stored the equivalent of one book deep but as a result are close to hand.

Built on the English oak floor is an imposing kitchen island unit made from scrubbed oak and finished with a stainless-steel worktop – pre-scratched so that no one would feel guilty about making the first mark. Opposite are two handsome chests of drawers in raw elm with ebonised feet. The current country-kitchen cliché of placing an old sofa by the fire was purposely eschewed in favour of a long table, so that the room would be used for cooking and eating only. At one end of the now white-painted room is not one but two cooking ranges: an Aga and a glittering French La Cornue. Ian has also put in a massive marble surround – 'so that the cooking area has more to do with the Harrods food hall or an old-fashioned butcher's shop than a domestic kitchen'.

The already charming house and garden are both works in progress. Ian is an architect after all. The next project is to convert the former kitchen in the seventeenth-century part of the house into a large entrance hall. It will be clad with more old wood panelling and hung with Flemish paintings, which Ian is already collecting in anticipation. It's just another specific detail in this pretty house, where the details really do make the design □



Ian Adam-Smith Architects: 01798-861588; ianadam-smith.co.uk

FROM TOP The garden features a generous lawn and the climbing rose 'Iceberg', which reaches up to the first floor. In the main bedroom, floral textiles include curtains in Colefax and Fowler's 'Bowood', a classic choice for country houses



THE KNOWLEDGE



EVOLUTION OF GRANDEUR Pages 124–131

1 WALL LIGHT

A shell-shaped wall light flanked by seahorse candleholders provides illumination worthy of Poseidon in the rear hall of this Maltese palazzo. This plaster 'Coquille' wall light by Paolo Moschino for Nicholas Haslam is available in three colours: brown, shown here, grey and taupe. It costs £320 and measures 20 x 31 x 18cm. 020-7730 8623; nicholashaslam.com

2 CHAIR

Paul Golding chose red-painted 'Carl' chairs from The Swedish Chair for the dining room to contrast with the blue walls. Shown here in green, 'Carl' measures 96 x 51 x 39cm and costs £410. The 'Carver' models at the ends of the table measure 96 x 60 x 48cm and cost £515 each. 020-8657 8560; theswedishchair.com

3 PAINTS

Paul has used several bold Crown paints. From top, the drinks room is painted in 'Intense Olive', the hallways in 'Gothic Revival 4' and the study in 'Flagon'. Prices vary, but expect to pay about £25 for 2.5 litres of matt emulsion. The first two shades are Crown Trade colours, and are mixed to order. Find stockists on the website. crowntrade.co.uk crownpaint.co.uk



OPEN TO ALL Pages 132–137

1 TILES

In one of the children's rooms in this south-London house, the chimneypiece is edged with green delft tiles, each with a different motif. Douglas Watson Studio has a vast range of hand-painted delftware and will paint to order. These tiles, custom-painted in green, measure 12.7cm square and cost £18 each. 01491-629960; douglaswatsonstudio.co.uk

2 FABRIC

The fabric used for the curtains in the main bedroom and the blind and chair upholstery in the adjoining bathroom is 'Duchess Paisley' (eccentric) from de Le Cuona. The intricate pattern is woven into the cloth itself, making it reversible. It is a wool/cotton blend and costs £207 for a metre. 020-7584 7677; delecuona.com

3 CHIMNEYPIECE

The drawing room is resplendent with a 'Pelham' marble chimneypiece paired with a 'Grove' cast-iron and steel register grate, both from Jamb. The 'Pelham' measures 124 x 165cm and costs £3,360. The large size of 'Grove' has been used to fit the chimneypiece; it measures 96.5 x 91.4 x 37cm and costs £2,880. 020-7730 2122; jamb.co.uk

Inspired by the houses in this issue, Bonnie Robinson gives directions on how to achieve similar style



SHARED INTERESTS Pages 144–149

1 SOFA

'The Fifty Three' sofa from G Plan Vintage in the fleck blue colourway is similar to the one in the kitchen of this London house. The G Plan Vintage range draws on the classic shapes of the furniture made by G Plan in the Fifties and Sixties, and is available exclusively from John Lewis. This sofa measures 87 x 199 x 103cm and costs £1,400. 0345-604 9049; johnlewis.com

2 SIDE TABLE

On the second-floor landing sits the cinched frame of a silver 'Martini' side table from West Elm. This versatile piece is made from hollow aluminium, so it is easy to move around. Measuring 42 x 38cm diameter, it comes in three metallic finishes and three colours, and costs £129. 020-7637 9150; westelm.co.uk

3 RUG

In the front drawing room, a 'Cowhide Flower White' rug from The Rug Company bridges the contrasting textures of the leather and velvet upholstery on the sofa and ottoman. The rugs are made to order and are also available in 'Multi' – a mix of natural hide colours. A 274 x 183cm rug costs £2,307, while a custom size is £460 a square metre. 020-7908 9990; therugcompany.com



PRIVATE PRACTICE Pages 150–155

1 CUSHION

The sofa in the drawing room of this Sussex farmhouse is decorated with a matching pair of 'Tree of Knowledge with Parrot' cushions from Chelsea Textiles. This linen and cotton cushion, measuring 46 x 52cm, is a tiny eden of leaf and bird, all embroidered by hand. It costs £253. 020-7584 5544; chelseatextiles.com

2 TRIPOD TABLE

A Georgian tripod table is host to a vase of flowers in the drawing room; these useful pieces are a prime platform for the occasional bouquet. Graham Smith Antiques has dozens of antique tripod tables – this mahogany George III example has a similar form. It measures 75 x 63.5cm diameter and costs £795. 01661-852122; grahamsmithantiques.com

3 ARCHITECTURAL MODELS

Sitting on a chest of drawers are two Caudon China 'Ivorine' replicas of Queen Mary's doll's house. Chisel & Mouse makes charming miniature architectural models. Pictured are its replicas of Somerset House, which measures 15 x 12 x 7.5cm and costs £85, and Buckingham Palace, 26 x 17 x 5cm, £140. 01273-251335; chiselandmouse.com □



Hot-house flowers

Using bold botanical motifs and furniture in natural materials, Ruth Sleightholme brings the outdoors in for schemes that look at home in an Edwardian orangery

PHOTOGRAPHS **KRISTEN PERERS**



OPPOSITE WALLS Curtain, 'Jungle-Like' (020), by Chivasso, viscose/linen, £78.50 a metre, from JAB Anstoetz. Bespoke forged-iron arched **curtain pole**, £80 for similar, from Jim Lawrence. **FURNITURE** Oak, horsehair and grain-sack **sofa**, 'Greyhound' (blue), 74 x 200 x 79cm, £14,400, from Howe. Abacá-rope **side table**, 79 x 46cm diameter, £1,250, from Paolo Moschino for Nicholas Haslam. Twenties oak **recliner**, 109 x 64 x 85cm, £490, from Richard Nadin. **ACCESSORIES** **Cushions** on sofa, from left: 'Palm Tree', by Anna Glover, linen, 50cm square, £175, from Mint. 'Indigo', linen, £26 a metre, from The Hackney Draper; bordered in 'Cendre de Neige', by Jennifer Shorto, linen, £150 a metre, from Redloh House Fabrics. 'Palma' (marrone), by Michael Szell, linen, £100 a metre, from Christopher Farr Cloth. 'Indigo', as before. Oak A-frame **easel** (black), 192 x 108 x 70cm, £5,400, from Rose Uniacke. Limited-edition framed **print**, 'Banana Palm', by Samantha Allan, 84 x 59cm, £175 including frame, from The Shop Floor Project. **Cushions** on recliner, from top: 'Palm Tree', as before. 'Mauritius' (nuit), linen, £192 a metre, from Pierre Frey. 'Concrete Strip', 40 x 60cm, by Anna Glover, linen, £175, from Mint. **Fabric** (under plant stand), 'Tuileries' (crème), by Verel de Belval, linen/polyester, £238 a metre, from Abbott & Boyd. Glazed earthenware **pots** (on table and plant stand), by Sean Roy Parker, from £80 each, from The Garden Edit. **THIS PAGE WALLS** Panoramic vinyl **wallpaper** (seen as a drop), 'L'Arbre du Voyageur' (bleu), £313.30 for a 300 x 204cm panel, from Casamance. **Wallpaper**, 'Feuillage' (vert), by Edmond Petit, 120cm wide, £144.60 a metre, from Turnell & Gigon. **FLOOR** Woven paper **rug**, 'Lodden' (pale blue), by Susie Atkinson, 100 x 190cm, £1,271, from Tim Page Carpets. **FURNITURE** Nineteenth-century iron and marble **side table**, 42 x 40cm diameter, £675, from Matthew Cox. **ACCESSORIES** Vintage **books** planted with faux succulents, from £31.50 each, from Beaux Faux



FURNITURE Aluminium **side table**, 60 x 40cm diameter, and **armchair**, 87 x 61 x 56cm, £3,000 for a set of two chairs and a table, from Talisman. Rattan cafe **armchair**, 'Cezanne' (natural leaf and black), 102 x 62 x 61cm, £199, from Drucker. Zinc-topped oak **table**, 'Sawbuck', 76 x 304 x 78cm, £4,140, from Matthew Cox. Rattan and plastic outdoor **side chair**, 'Isabell' (black and white), by Sika Design, 92 x 48 x 59cm, £180, from Designers Guild. **ACCESSORIES** Ceramic **lamp base**, 'Sibyl' (spinach), £516, from Porta Romana; with antique silk **shade**, £600, from Guinevere. Porcelain **side plate** (on side table), 'Dahlia', €9, from Virebent. **Cushions**, from top: 'Moss' (charcoal), by Howard Hodgkin, cotton, £110 a metre, from Designers Guild. 'Aylsham' (L-219), cotton, £96 a metre, from Fermoie. Wicker-basket **pendant lights**, 40 x 56cm diameter, £130 each, from Original House. **Fabric** (under plant stands), 'Tuileries' (crème), by Verel de Belval, linen/polyester, £238 a metre, from Abbott & Boyd. Porcelain **bowls** (yellow), by Mud Australia, from £45 each; **napkins**, 'Leaf' (charcoal), by Howard Hodgkin, cotton, £110 a metre; **tablecloth**, 'Brush' (charcoal), by Howard Hodgkin, cotton, £110 a metre. All from Designers Guild. White **stoneware**, 'Cracked Slip Vase', by Matthias Kaiser, £200, from The Garden Edit. Chinese glazed yellow **stoneware**, 'Lantern Jars', £800 each; Han dynasty stoneware **Hu vase**, £1,450; indigo-dyed linen **sheet** (on chair), £360. All from Guinevere. Ceramic parrot **incense holder**, £98, from Plümo. Resin **plate**, 'Black and Snow Swirl', £120, from Dinosaur Designs.

WALLS Vinyl **wallpaper**, 'Eldorado Atelier d'Artiste', by Elitis, 100cm wide, £220.40 a 10-metre roll, from Abbott & Boyd. Limited-edition framed **prints**, from top: 'Birds Nest Fern', 'Heliconia' and 'Cinnamon Tree', by Samantha Allan, 84 x 59cm, £175 each including frame, from The Shop Floor Project. Japanese-ink **lino prints**, from top: 'Dillisk' and 'Carrageen Moss', by Superfolk, €78 each, from Makers & Brothers. Ceramic-framed **mirror**, 'Egret', 78 x 56 x 20cm, £3,120, from Victoria Stainow. **FURNITURE** Sand-blasted oak **bench**, 'Camden', 50 x 124 x 37cm, £2,520, from Jamb. **ACCESSORIES** Natural resin **vase** (by window), 'From Insects', by Marlene Huissoud, £1,650, from Mint. **Fabric** (under plant stand), 'Tuileries' (crème), by Verel de Belval, linen/polyester, £238 a metre, from Abbott & Boyd. Concrete shell-shape **planter**, £1,100, from Hilary Batstone





WALLS Forged-iron **curtain pole** (matt black), 20mm diameter, £17 a metre, from Jim Lawrence; with hinged-metal **corner joint** (black nickel), £7, from Poles & Blinds. **Curtains**, 'Luovi' (blue), linen, £39 a metre, from Marimekko. **FURNITURE** Woven-seagrass **headboard**, 'Brian', 153 x 204 x 11cm, £2,900, from Paolo Moschino for Nicholas Haslam. Beech and glass **side table**, 'Pressed Wood', by Johannes Hemann, 55 x 50cm diameter, £1,500, from Mint. **ACCESSORIES** Linen **pillowcases** (salmon), £48 each; linen **duvet cover** (stone), £297 for king-size; both from Larusi. **Cushions**, from top of pile: 'Concrete Strip', by Anna Glover, linen, 30 x 50cm, £115, and 40 x 60cm, £175, from Mint. 'Leo' (indigo), linen, £177.60 a metre, from Pierre Frey. Hand-dyed cotton **throw**, by Joanna Louca, £460, from Mint. Refurbished Fifties **desk lamp**, '1227', by Anglepoise, £450, from Howe. Porcelain **bowl** (yellow), by Mud Australia, £95, at Designers Guild. **Fabric** (under plant stand), 'Tuileries' (crème), by Verel de Belval, linen/polyester, £238 a metre, from Abbott & Boyd. Resin **bowl** (on plant stand), 'Black & Snow Swirl', £225, from Dinosaur Designs. Earthenware **jugs**, 'Indigo Storm', by Faye Toogood for 1882, £29.95 each, from Holly's House. *For suppliers' details, see Stockists page* □



The façade of Cothay Manor faces a large pond created for skating by a former owner, Colonel Reginald Cooper, in the early twentieth century

Medieval marvel

TEXT ANNA PAVORD
PHOTOGRAPHS SABINA RÜBER

The romantic gardens of Cothay Manor in Somerset burst into bloom in summer, with exuberantly coloured flowers and imposing trees stamping their personalities on distinct sections laid out in the Twenties





COTHAY MANOR sits in the part of Somerset that thinks it is Devon: red earth and narrow lanes with steep banks covered in season with snowdrops and primroses, wild daffodils and bluebells. In this deeply rural setting, the first sight of the medieval house and its outbuildings comes as a most intriguing surprise. How could a place like this have survived, seemingly so unchanged? Arranged in a series of courtyards, Cothay is intimate and self-contained. The garden, extensively remade by Mary-Anne Robb since 1993, the year she and her husband Alastair took over the property, has the same sense of enclosure, with small yew-hedged 'rooms' opening in sequence on either side of the lawn to the west of the house.

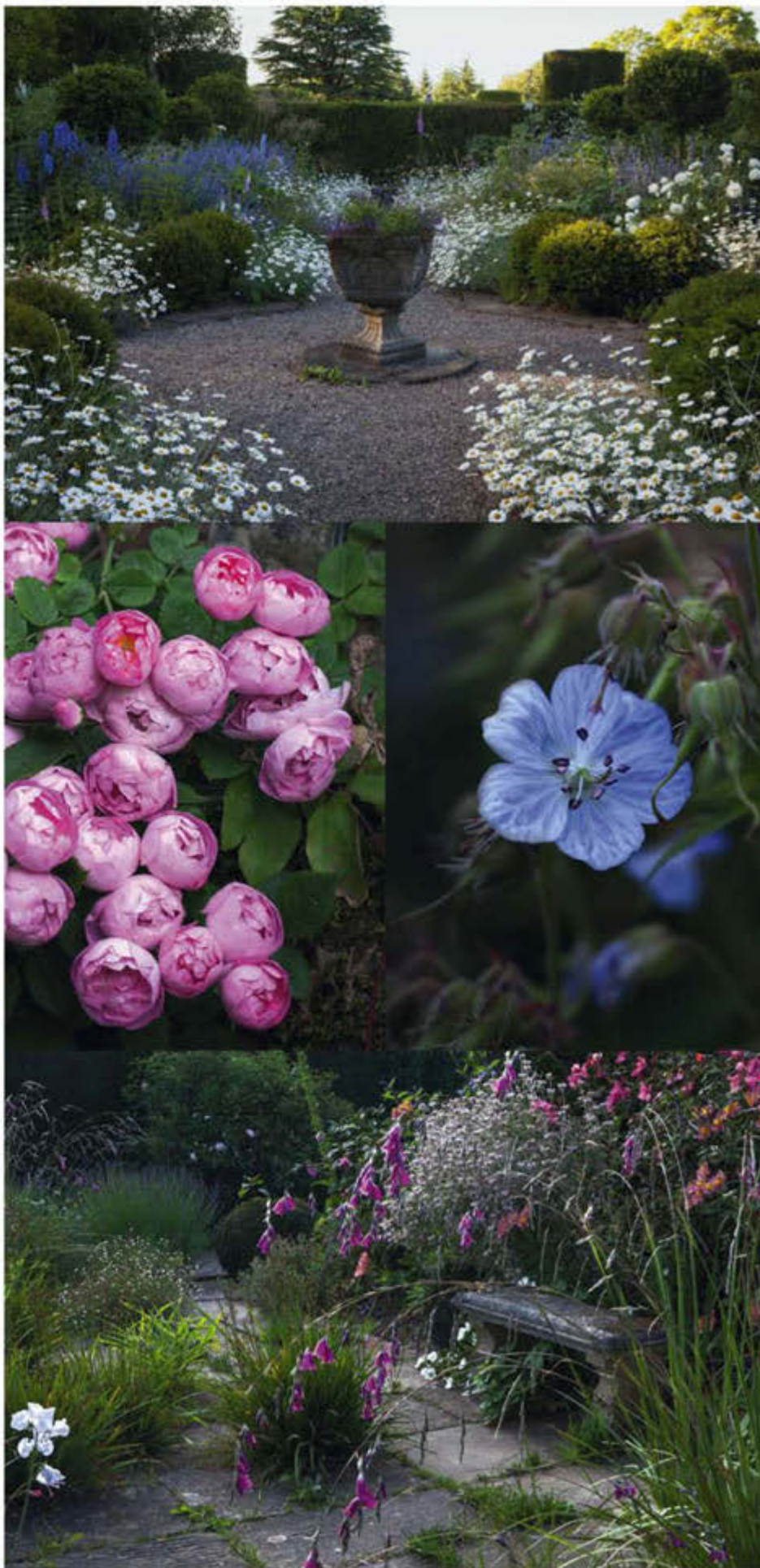
'Beds of hybrid tea roses, all with black spot' is how Mary-Anne describes the garden that she and Alastair took over. But the place had good bones. The yew hedges had grown out to ridiculously wide proportions, but at least they were there. A handsome yew alley stretched out to the south of the house, and the ground sloping down to the River Tone at the bottom of the garden had been made into shallow terraces linked by curving stone steps.

Much of this structure was put in place by Colonel Reginald Cooper, who owned Cothay in the Twenties and Thirties. He was an amateur architect and garden lover, and features in several memoirs of important gardening figures of the time: serving in the British Embassy at Constantinople with Harold Nicolson; helping Lawrence Johnston build the chapel at Hidcote; and designing an orangery for politician Philip Sassoon at Trent Park in Hertfordshire. Cooper made the big pond by the entrance to Cothay for skating – that's why it was dug so shallow. A photograph in the library at Cothay shows him standing at the entrance to the courtyard, elegantly turned out in breeches and knee-length boots, accompanied by three fine Dalmatians. He evidently had a good eye, as his advice was keenly sought by some of the best garden makers of the time.

Mary-Anne's transformation of the garden started with the generously wide stone terrace on the west side of the house. 'We had two Australian boys with us on a gap year, so I got them to collect up all the stray flagstones and lay them to make the new terrace,' she explains. It remains one of her favourite places in the garden, with sheets of dierama running along the cracks between the stones and a fine standard wisteria.

She nearly lost the wisteria when a particularly vicious gust of wind blew the top-heavy standard over. Mary-Anne was on the terrace at the time, when an American visiting the garden also saw the wisteria fall and called for ropes, stakes, wire and a

OPPOSITE FROM ABOVE The front entrance. Below the main lawn is the parterre pond, surrounded by a formal layout of box-edged beds. **THIS PAGE** CLOCKWISE FROM TOP White *Anthemis punctata* subsp. *cupaniana*. *Geranium pratense* 'Mrs Kendall Clark'. Dierama on the terrace. *Rosa* 'Raubritter'





stepladder. Expertly, the stranger pulled the wisteria upright and propped it up with the wooden stakes, which are still in place. ‘You must be an engineer,’ said Mary-Anne, profuse in her thanks. ‘No,’ replied the visitor. ‘A brain surgeon.’

Standard trees, with clipped lollipop heads, are a great feature of the garden and Mary-Anne confesses she is ‘mad keen’ on them. In the inner courtyard leading to the old kitchens there are fine standards of *Elaeagnus x ebbingei* grafted on long legs of *E. angustifolia*. Rows of *Robinia pseudoacacia* ‘Umbraculifera’ line the long alley that lies parallel with Cooper’s grassy yew walk. A dozen mop-headed yew standards stride down the outside of the blue-and-white borders, each yew surrounded by a necklace of misty blue catmint. A handsome standard lonicera sits in the corner of the swimming-pool garden, and in the white garden, now called The Green Knight Garden, four surprising standards of golden cryptomeria have been introduced, setting off a central diamond newly planted with white-flowering thyme.

By the beginning of summer, huge containers planted with salvias, *Sphaeralcea munroana* and malvastrum are in place, continuing to spill out with ever-increasing exuberance as the season progresses. Using compost made in the garden, 25 or 30 plants are squeezed into each pot or urn: red salvias with silver helichrysum and pink diascia with pink and cherry-coloured verbenas and double white argyranthemum.

The planting in the borders is soft, dreamy and romantic: pink roses, blue catmint, white *Anthemis punctata* subsp. *cupaniana*, pale tree lupins, *Achillea grandifolia*, the tall blue *Geranium pratense* ‘Mrs Kendall Clark’ and scrambling magenta *Lathyrus tuberosus* – the pea family comes high on Mary-Anne’s list of favourite plants. On the stone walls are ropes of ancient wisteria, with roses such as ‘Raubritter’ and ‘Mutabilis’ trained to reach up more than six metres.

In the Bishop’s Room below the house, colours are stronger, more saturated: purple-leaved sage, *Verbena bonariensis*, dark cosmos, with salvias in several shades of blue. The box edging has recently been taken out and replaced with bricks laid in the same design. ‘We’re always doing something new,’ says Mary-Anne, as we pass recently planted hedges and re-made parterres. ‘I like a project’ □

Cothay Manor, near Wellington, Somerset: 01823-672283; cothaymanor.co.uk. The garden is open Tuesday to Thursday and Sunday, 11am–4.30pm, until the end of September. Tours of the house are at 11.45am and 2.15pm every Sunday during the open season; admission, £7.50

THIS PAGE A unicorn sits at the end of a long path (top), with mop-headed robinias underplanted with catmint (bottom). **OPPOSITE** The borders are planted with a romantic scheme of pink roses, blue catmint, white *Achillea grandifolia* and *Geranium pratense* ‘Mrs Kendall Clark’





HOW GREEN IS MY MEADOW

In the first of a new series featuring eminent garden designers in their own gardens, Clare Foster visits **DAN PEARSON** in Somerset, where he is developing a 19-acre plot that reflects his passion for the natural world

OPPOSITE ALL PICTURES The former farmyard has its own aesthetic that Dan is keen to preserve, from the corrugated iron and breeze-block outbuildings to the flowers that self seed in every corner. THIS PAGE Dan Pearson walks waist high in meadow grass under gnarled apple trees in the old orchard, part of the plot that he took over in 2010

It's always intriguing to see inside the private domains of our leading garden designers. At the top of their game, they're perfectly placed to create incredible gardens for themselves, yet more often than not their plots are down to earth and simple – private sanctuaries rather than shop windows. Of all the gardens I have visited, Dan Pearson's is the one that most explicitly articulates his personality and the deep affinity with nature and ecology that is at the root of everything he does.

In 2010, he bought a farmhouse in Somerset and he has been slowly developing the 19-acre plot, which sits in an unspoilt, steep-sided valley near Bath. The garden is in its early stages and while, to some, it may seem undesigned, its wildness is entirely deliberate – a refreshing antithesis to the modern, highly designed garden. 'It's a work in progress,' explains Dan. 'But for me the process is just as important as the end product so I am really relishing it, and I'm actively not rushing to get to the point where we have a finished garden.'

Much of the gardening he has done so far is land management – planting trees and hedges and maintaining meadows – although he has cultivated a patch of land to one side of the house where he grows vegetables and cut flowers, and he is in the process of creating a new kitchen garden in the old farmyard. He has planted a crab-apple walk and an orchard of apples, pears, plums and nuts – mostly local West Country varieties – and has been growing *Rosa Eglantyne* and hawthorn from seed to plug gaps in the native hedges.

'I've been battling with what an ornamental garden should be here,' says Dan. 'It's working farmland, and I don't want to make a garden that sticks out like a sore thumb. What I'm trying to do is take inspiration from the local vernacular and the wildflowers and weeds that grow naturally here, and then generate an aesthetic that feels as if it's almost happened by itself.' The farm buildings, with their corrugated iron, breeze blocks and rusting machinery, are very much part of this aesthetic, and Dan finds a kind of honest beauty in these elements left from another era, which in turn provide inspiration and ideas for the garden's new manifestation.

'Turning up the volume' is how Dan describes his approach to creating a garden here. Rather than dominating the landscape, he is enriching it. In the meadows, he has been encouraging the natural flora to flourish by sowing yellow rattle, which breaks the sward of the dominant native grasses and allows meadow flowers such as cow parsley, ragged robin and meadowsweet to emerge. He has also over-sown the meadows with a wildflower seed mix from local specialist Emorsgate Seeds, and he has introduced plugs of bee orchids given by a neighbour and *Geranium pratense* that he grew from seed. 'When we come back here from London, I go straight out into the landscape,' says Dan. 'In a way, it's difficult coming back into the garden itself, because the landscape offers so

much. When you look at what happens to the meadows after you start managing them, it's compulsive. The landscape becomes my garden.'

As well as gently enhancing the natural landscape, Dan is tentatively introducing a handful of new, carefully controlled species into the meadows, many of them botanically related to the existing wildflowers. For instance, he is trialling the Japanese *Filipendula kamtschatica* in the flower garden, before planting a limited number further out in the valley with the wild meadowsweet *Filipendula ulmaria*. He has also planted *Cirsium tuberosum*, a rare British native and relative of the common marsh thistle, *C. palustre*, which grows nearby.

In the flower garden, he is starting collections of different groups of plants that reflect the wild aesthetic he aspires to, including umbellifers to echo the cow parsley, and sanguisorbas, relations of the native great burnet, *Sanguisorba officinalis*. 'I'm trying a lot of self-seeders that will be migratory and move around, so the garden has its own evolution,' says Dan. For the ornamental garden, he talks about using a perennial wheat

he brought back from Greece interspersed with other perennials to give the feel of an agrarian landscape, and he has planted a cutting garden where more cultivated, colourful flower forms will be planted as a nod to its former incarnation as a market garden.

Dan's relationship with the natural world – and with gardening itself – was shaped by his childhood. He grew up in Hampshire and was always encouraged out into the garden by his parents. One of his earliest mentors was a neighbour, Geraldine Noyes, a retired history teacher and naturalist who allowed Dan to play and learn about wildlife in her garden, teaching him about wild plants and kindling his lifelong love of nature. 'She was completely egalitarian and didn't see the difference between a weed and an ornamental plant, and she got me thinking about the borderline between the garden and what happens beyond it,' says Dan.

Later on, while studying at Kew, he embarked on a series of botanical expeditions, trekking in the Picos de Europa mountain range

in Spain and later in the Himalayas to study the local flora, which taught him about the importance of ecology and habitat. 'Seeing such beauty in the wild and looking at the natural combinations of plants, I knew that I wanted to emulate nature in the way I gardened,' he says.

In all his work, public or private, Dan describes what he is striving for as 'heightened naturalism'. His own garden is perhaps the ultimate expression of what he is all about: somewhere he can be absolutely true to his own deep-seated ideology, somewhere he can simply be himself. Less about designing than orchestrating nature, it is gardening on the edge, teetering on the brink of letting go completely, and you can understand the thrill it must bring □

Dan Pearson Studio: 020-7928 3800; danpearsonstudio.com



THIS PAGE Dan works in the flower and vegetable plot near the house, with views over his meadow land beyond. OPPOSITE ALL PICTURES He manages the land with a light touch, encouraging wild flora in the meadows such as the greater knapweed (centre left) and hedge woundwort (centre right). Sheep graze in the lower meadow (bottom left), while Woody the whippet lurcher has the run of the 19 acres (top right)



Wine & Food

TASTE NOTES | RECIPES | SIMPLE SUPPERS

News, reviews and tips for cooks and wine lovers, by Joanna Simon



This July, Americans celebrate Independence Day, and London patisserie ANGES DE SUCRE has the perfect treat to mark the occasion. Its s'mores (short for 'some more') are a sophisticated version of the popular American campfire treat. Anges de Sucre uses home-made marshmallows and Belgian chocolate sandwiched between hand-made rye biscuits – Americans traditionally use graham crackers – in a variety of flavours. They come in bags of three, containing one each of golden graham, triple chocolate and peanut butter flavours; £9 for three, from angesdesucre.com.



If you've been tempted by this month's recipes with flowers (see the following pages), **WILD COCKTAILS** by Lottie Muir (Cico Books, £16.99) makes a natural companion. The 100-plus recipes use garden and foraged flowers, herbs and fruits, and there is advice on growing and foraging, as well as cocktail basics. **CARIBBEAN MODERN** by Shivi Ramoutar (Headline, £25) should persuade any doubters that there is far more to the cooking of the rum islands than jerk chicken and mutton curry. Diversity is the cuisine's unifying factor, says the author, whose recipes are a mix of light, fresh and contemporary with some on the heartier side.



WINES OF THE MONTH

This month's three choices – two unusual whites and a top-notch vintage Champagne from an independent grower – are all perfect for summer drinking and dining. **Château Thivin Clos de Rochebonne Beaujolais Blanc 2013** is a rare white Beaujolais. Made like Burgundy from Chardonnay, it's supple and rounded with hazelnut, peach, citrus and mineral flavours, £14.57 (01404-814139; christopherpiperwines.co.uk). In **Brancott Estate Marlborough Sauvignon Gris 2014**, it's the Gris that makes it different: it's a fuller, riper-tasting, less 'green' variant of the much more common Sauvignon Blanc; £10.49, Tesco. **Paul Déthune Grand Cru Champagne 2005** is full-bodied, elegant and crisp, and is exceptional value for such good quality, costing £53 from The Good Wine Shop (020-8940 4482; thegoodwineshop.co.uk) and £62 from Highbury Vintners (020-7226 1347; highburyvintners.co.uk).



Buying good knives is easy. Keeping them sharp is less so – or perhaps this is a case of the workman blaming the tools. Either way, I now have a blameless, effective **JAPANESE HONING ROD**. Tog's ceramic rod is 25cm long and lightweight, and has a shock-absorber system to reduce breakage. It costs £44.99, from togknives.com.



Made from 98.5 per cent roasted almonds and a little sea salt – no palm oil, sugar or additives – this Almond Butter from the new **PIP & NUT** range is as delicious as it is nutritious. Pippa Murray, its creator, is a 26-year-old marathon runner who used to work at the Science Museum. When she launched Pip & Nut, she sold her products at farmers' markets, before securing £120,000 in equity funding in just nine days to take it forward. Almond Butter is £4.29 for 250g. Also in the range are the very lightly sweetened (with agave syrup) Coconut Almond Butter, £4.29, and Peanut Butter, £2.29. All are available from Selfridges, delis and health stores. pipandnut.com



Tax accounts for 79 per cent of the price of a bottle of gin, but that isn't deterring drinkers or new craft distillers. **Pinkster**, which gets its colour and flavour from the locally grown raspberries that are steeped in it, is designed to be drunk long, with tonic, mint and a raspberry, £35 for 70cl, from Ocado. **Daffy's** is a particularly fine gin distilled in an ancient copper pot still with botanicals that include Lebanese mint. It is meant to be drunk straight, over ice, £34 for 70cl, and is available from daffysgin.com.



This feast of ginger – Yorkshire parkin, brandy snaps, ginger curd, biscuits, ginger-studded chocolate, sweets and ginger beer – is one of a range of 24 themed 'taste boxes' that the award-winning **Keelham Farm Shop** in Bradford, West Yorkshire, now sells online. Everything comes from independent producers, many of them local. The Ginger Lover's Taste Box is £20; others range from £15 to £80, from keelhamfarmshop.co.uk □

Petals on the plate

Sybil Kapoor suggests seasonal dishes
using edible flowers that taste as good as they look

PHOTOGRAPHS **MAJA SMEND** | FOOD PREPARATION AND STYLING **BIANCA NICE**

WINE RECOMMENDATIONS **JOANNA SIMON** | TABLE STYLING **ALEXANDER BREEZE**

Few cooks can resist the temptation to capture the heady scent of edible flowers. Roses, lavender and jasmine taste wonderful infused into jellies, syrups and custards, while the peppery flavour of nasturtiums, marigolds, chives and garlic flowers is delicious in butters, salads and egg dishes. Flowers vary in strength of fragrance – fresh flowers usually have a stronger aroma than dried – so follow your instinct and add to taste. Never use any that might have been sprayed with chemicals. For a wonderful selection of fresh edible flowers, try greensofdevon.com (07708-605106) and for dried flowers, see souschef.co.uk (0800-270 7591). *All recipes serve 6, unless otherwise stated*





ROSE APPLE JELLY *(opposite)*

This pink jelly will keep for a year in a cool, dark place. It can be made with heavily scented fresh or dried rose petals, and has a delicate floral note that makes it equally good eaten as a sweet-sour relish with goats' cheese, or with scones. You will need waxed discs and 3 small jam jars. Makes around 500g jelly.

- ◆ **2kg Bramley apples**
- ◆ **Juice of 2 lemons**
- ◆ **3 tablespoons fresh or dried scented rose petals**
- ◆ **340-400g preserving or granulated sugar (see method)**

1 Cut away any bruised areas from the unpeeled apples. Roughly dice and place in a non-corrosive saucepan, pips and all. Add the lemon juice, petals and 250ml cold water.

2 Cover and slowly bring to the boil, then simmer gently for about 1 hour 15 minutes, or until all the fruit has collapsed into a purée.

3 Tip the purée into a muslin jelly bag suspended over a large bowl and leave to drip for 12 hours. If you haven't got a jelly bag, place a large double square of muslin over a sieve set over a mixing bowl. Tip the purée

into the muslin and tie up the bag. Measure the liquid that drains out and allow 340g sugar to every 560ml of apple juice.

4 Heat the oven to 140°C/fan oven 120°C/mark 1. Wash out the jam jars and place in the warm oven. Chill a saucer in the fridge.

5 Put the apple juice and sugar in a large saucepan. Set over a medium heat and stir regularly until the sugar has dissolved. Increase the heat and boil rapidly for 8 minutes, then drop a small amount of the liquid onto the chilled saucer. As soon as it is cool, gently push the jelly drop with your finger – if it wrinkles, the setting point has been reached. If not, continue to boil for 2 minutes more, then repeat the test.

6 Once the setting point is reached,

remove from the heat, skim off any froth and pour through a funnel into your clean, warm jam jars. Press a small waxed disc, waxed side down, on to the jelly and seal immediately. Label and date.

Recipe suggestion

GRILLED GOATS' CHEESE SALAD WITH ROSE APPLE JELLY *(above)*

Place 6 large handfuls of pretty salad leaves mixed with herbs and edible flowers in a bowl and dress them in 1 tablespoon lemon juice and 3 tablespoons extra-virgin olive oil. Season to taste and divide between 6 plates. Add a spoonful of rose apple jelly on the side of each plate. Place 6 x 55g small, fresh goats' cheeses on an oiled baking sheet and slip under a

medium-hot grill for 3-4 minutes, or until flecked gold, then place beside the salad and serve immediately.

To drink Sauvignon Blanc is the usual choice with goats' cheese but, eaten with the jelly, a medium-dry Riesling is a better option, whether New World or German, such as this Mosel: **Dr L Grey Slate Riesling 2013**, £9.99, Waitrose.

Variation

LAVENDER OR JASMINE APPLE JELLY

Apple jelly is also gorgeous infused with lavender or jasmine flowers. Both are good with duck, either roasted or as confit with a salad. Fresh lavender flowers are stronger than dried, so add a few initially and check the taste as the apple cooks. ▷

COURGETTE- FLOWER FRITTERS WITH TOMATO RELISH (*opposite*)

Flowers such as courgettes and elderflowers make delicious fritters. Large flower fritters are best cooked in a deep-fat fryer, but if you don't have one, add about 8cm corn oil to a large, heavy-bottomed pan and clip a jam thermometer on to the side to monitor the temperature. You can use courgette flowers with or without a small courgette attached – or a combination of both – for this first course or side dish.

For the tomato relish

- ♦ 300g tomatoes
- ♦ ½ teaspoon thyme leaves (and/or flowers)
- ♦ ½ small clove garlic, finely chopped
- ♦ 1 tablespoon extra-virgin olive oil
- ♦ 1 teaspoon white-wine vinegar

For the fritters

- ♦ 36 courgette flowers (with or without small courgettes attached)
- ♦ Enough corn oil for deep-fat frying
- ♦ 2 egg yolks
- ♦ 400ml iced water
- ♦ 250g sifted plain flour

1 For the relish, cover the tomatoes in boiling water, give each a quick stab with a knife, then leave for about 30 seconds before draining and peeling. Quarter and seed the tomatoes. Place the seeds in a sieve over a small bowl. Using a spoon, press the seeds against the sieve to extract the juice. Discard the pips. Finely dice the tomato flesh and add to the juice with the thyme leaves, garlic, extra-virgin olive oil and vinegar. Season with salt and freshly ground black pepper.

2 For flowers with a small courgette, wash and gently dry then, if necessary, trim the bottoms of the courgettes. For flowers with a stem only, trim the stem to 1cm and then cut open the flower so that the petals can lie flat.

3 Heat the oil to 170°C. When you're ready to cook, make up half the batter by putting 1 egg yolk in a mixing bowl. Add 200ml iced water and barely mix with a fork. Immediately add 125g sifted flour and very roughly mix with a chopstick or knife, so that the batter is very lumpy, with pockets of flour and ice cubes.

4 Dip the courgettes with flowers into the batter. Fry in batches for 3 minutes, or until the batter is pale and crisp, then drain on kitchen paper. When you run out of batter, quickly mix a fresh bowl using the remaining half of the ingredients and continue the process of dipping and frying. Fry the flowers without courgettes for 2 minutes, or until they are pale and crisp.

5 Sprinkle a little sea salt over the fritters and arrange in piles on 6 plates. Serve with the relish.

To drink Champagne is an excellent match for courgette-flower fritters. It doesn't overpower the flowers, the bubbles cut through the batter and the acidity is a match for the relish. A good Pinot Grigio also works: **Natale Verga Pinot Grigio 2014**, £7.99, Majestic. For the elderflower fritters with strawberry sauce below, try sparkling Moscato d'Asti.

Variation

ELDERFLOWER FRITTERS WITH STRAWBERRY SAUCE

This makes a lovely pudding. Dip about 18 elderflower heads into water, remove and gently shake, then leave to dry on kitchen paper. Trim off most of the thicker green stems, dip the small clusters into the batter and fry as above until crisp. Sprinkle with caster sugar and serve with a strawberry sauce made from sweetened puréed strawberries.

CRAB, CRÈME FRAICHE AND MARIGOLD TART (*right*)

Herbal-flavoured flowers, such as marigold, thyme, marjoram or chive flowers, can be mixed into savoury custards or sautéed with onions or shallots to add a peppery or herbal note to dishes such as tarts or tortillas. They are perfect for a summery tasting light lunch if served with a leafy salad. This recipe uses ready-made shortcrust pastry, but you can, of course, make your own if you wish.

- ♦ 300g ready-made all-butter shortcrust pastry
- ♦ Plain flour, for flouring
- ♦ 300g white crabmeat
- ♦ 200ml crème fraîche

- ♦ 1 medium egg, plus 1 medium egg yolk
- ♦ 2-3 tablespoons fresh pot marigold petals
- ♦ 30g finely grated Parmesan
- ♦ Pinch of cayenne pepper

To serve A leafy salad

1 Roll out the pastry on a lightly floured surface and line a 23cm shallow quiche dish. Prick the base of the pastry, line with greaseproof paper and fill with baking beans. Chill for 30 minutes.

2 Heat the oven to 200°C/fan oven 180°C/mark 6. Bake the pastry case in the oven for 15 minutes, then remove the paper and beans and return to the oven for a further 5 minutes.

3 Squeeze excess liquid out of the crabmeat, then spread out on to a plate and pick out any shell fragments. Beat together the crème fraîche, the egg and extra egg yolk, marigold petals, crabmeat and Parmesan. Season with salt, freshly ground black pepper and cayenne pepper.

4 Tip into the pastry case and bake

in the oven for 25 minutes, or until golden and set. Serve warm or cold.

To drink With the crab and marigold tart, a Chardonnay or a Sauvignon Gris (more opulent than Sauvignon Blanc): **Brancott Estate Marlborough Sauvignon 2014**, £10.49, Tesco and Ocado. For the sour cream, onion and thyme-flower tart recipe below, a Sauvignon Gris or dry or off-dry Riesling will both work well.

Variation

SOUR CREAM, ONION AND THYME-FLOWER TART

Prepare the pastry according to the recipe and chill. Dice 2 large onions and fry in 4 tablespoons extra-virgin olive oil for 15 minutes or until soft, then mix in 1 tablespoon thyme flowers and fry for 5 minutes. Beat together 1 egg yolk, 1 egg and 200ml sour cream, mix in the cooked onions and season to taste. Pour into the pastry case, sprinkle with 30g Lancashire or cheddar cheese and bake for 25 minutes. ▷







STEAK WITH NASTURTIUM BUTTER (above)

Nasturtiums imbue the butter with a peppery, mustard-like flavour, but many flowers can be treated in the same way. Marigolds have a more saffron-like flavour (use 1 tablespoon roughly chopped fresh pot marigold petals instead of the nasturtium). Thyme, marjoram, garlic or chive-flower butters are all delicious melted onto grilled steak, and work equally well with chicken breast or salmon.

For the butter

- ◆ 1 bunch chives, finely sliced (about 3 tablespoons)
- ◆ 15 nasturtium flowers, roughly chopped
- ◆ 50g unsalted butter, softened
- ◆ Finely grated zest of 1 lemon
- ◆ 2 teaspoons lemon juice
- ◆ 6 x 200g sirloin steaks
- ◆ 2 tablespoons extra-virgin olive oil

1 Beat together the chives, petals, butter, lemon zest and lemon juice. Season to taste.

2 Spoon on to some greaseproof paper and roughly shape into a sausage. Roll up the paper and gently shape into a smooth cylinder and chill.

3 Brush the steaks with extra-virgin olive oil and lightly season with salt and freshly ground black pepper. Set 2 oven-top griddle pans over a medium-high heat (or cook in batches if you have only one). Cook the steaks for 5-6 minutes on each side for medium-rare, or longer if you prefer your meat more well done.

4 Plate the steaks and top with sliced rounds of the nasturtium butter.

To drink Malbec is perfect with steak and also picks up the peppery note of the nasturtium: **Alpamanta Natal Malbec 2012**, £14.95, Berry Bros & Rudd, 0800-2802440. If you are serving the butter with chicken or salmon, or with the pasta recipe below, choose a good quality Australian or South African Chardonnay.

Variation

TAGLIATELLE WITH NASTURTIUM BUTTER

Drop 250g tagliatelle or fettuccine into a large pan of boiling, salted water and cook until tender. Drain, return to the pan and toss in the nasturtium butter until it has melted. Season to taste, garnish with some nasturtium flowers and serve immediately. Serves 4



FRAGRANT FLOWER SYRUP

The fragrance of flowers can be captured in a syrup, which can be used to flavour sorbets or compotes, or diluted with lemon juice, wine or a little water and used to dress fruit salads. The recipe below uses jasmine, but rose and lavender also taste exquisite. The syrup will keep indefinitely in a sterilised container. Makes around 300ml.

- ◆ 3 tablespoons fresh or dried jasmine flowers
- ◆ Finely pared zest of ½ a lemon
- ◆ 200g granulated sugar

Place the flower petals, lemon zest, sugar and 250ml water in a non-corrosive saucepan. Set over a low heat and stir occasionally until the sugar has dissolved. Bring to the boil, then remove from the heat and leave until completely cold. Strain and store in a clean, sealed container.

Recipe suggestion

APRICOT AND JASMINE SORBET (above right)

Stone and halve 600g apricots and place them in a saucepan with 300ml jasmine syrup, 50g granulated sugar and 50ml water. Set over a low heat

and simmer gently until the apricots collapse and become soft. Purée the mixture and, once cool, cover and chill. Churn the sorbet according to your ice-cream machine instructions. Alternatively, pour into a shallow plastic container, cover and freeze. Beat with a fork every 40 minutes until you have a smooth, soft-set sorbet.

To drink The sorbet is not too sweet and has a lovely fragrant flavour, but frozen desserts always need intense sweet wines with fresh acidity because of the numbing effect: **Domaine des Forges Côteaux du Layon Chaume 2011**, £8.49 for 37.5cl, Waitrose, is also good with the fruit salad below.

Recipe suggestion

PEACH, RASPBERRY AND LAVENDER FRUIT SALAD

Bring 150ml lavender syrup to a simmer, remove from the heat, add the freshly squeezed juice of 2 lemons (about 90ml) and pour into a mixing bowl. Quarter, stone and slice 8 peaches. Add to the syrup and leave to cool, then mix in 350g raspberries. Serve with cream. *For tableware information, see Stockists page* □

Aromatic appeal

Louisa Carter makes a subtly spiced fish dish inspired by travels to South-East Asia and an easy cheesecake flavoured with fragrant damson jam. *All recipes serve 6*

Whole sea bass with ginger and garlic

Not all ovens can take a 2.2kg fish, but this also works well with six small sea bass, bream, or other firm-fleshed white fish (cook for about 25 minutes, or use fillets and cook them for 10-12 minutes). Whichever you use, add the ginger paste for the last 5 minutes only. Make the paste up to three days ahead.

For the paste ♦ 50g garlic cloves (about 12-14), peeled ♦ 100g fresh ginger, peeled ♦ 5 tablespoons sunflower or groundnut oil ♦ 5 spring onions, white and green parts, thinly sliced ♦ 1½ tablespoons Thai fish sauce ♦ ½ teaspoon sugar ♦ ¼ teaspoon chilli powder or paprika **For the fish** ♦ 2.2kg whole wild sea bass or bream, scaled and gutted ♦ 2 limes, sliced ♦ 3 spring onions ♦ Large handful fresh mint **To serve** ♦ Boiled new potatoes tossed with butter and chopped coriander

1 For the paste, either finely grate the garlic and ginger, chop finely, or whizz in a mini food processor (you may need to add some of the measured oil). Heat the oil in a frying pan over a medium heat. Add the garlic, ginger and spring onions and fry for 4-5 minutes, stirring occasionally, until golden and caramelised. It's essential that the garlic doesn't burn, so move it off the heat if necessary. Add the fish sauce, sugar and chilli powder or paprika, and bubble for 30 seconds. Set aside. **2** Heat the oven to 230°C/fan oven 210°C/mark 8. Slash the fish diagonally through to the bone in about 5 places. Season with sea salt and lots of freshly ground black pepper. Insert the lime slices into the slashes, squeeze any remaining slices over the fish, then put them in the belly cavity, along with the spring onions and mint. Place the fish in a roasting tin and cover with baking parchment, then foil. Bake for 30-35 minutes until the flesh is opaque through to the bone.

3 Remove the foil and parchment. Spread the paste on the fish. Cook for a further 5 minutes, then serve.

Pickled ginger

You can freeze leftover ginger, in chunks or grated, to use straight from the freezer. Alternatively, make a quick pickled ginger to serve with fish or roast duck, or to add to curries. Peel and thinly slice ginger into a clean, non-reactive pan. For every 40g ginger, add 100ml rice vinegar, 1 teaspoon sugar and ¼ teaspoon fine salt. Bring to a boil for 5 minutes. Pour into a sterilised jar, cover and cool. Keep in the fridge and use within two weeks.

Damson and mascarpone cheesecake

I love the fragrant - almost floral - note the 'cheat' ingredient of damson jam brings to this recipe, but you could use a good quality cherry or blackcurrant jam instead. I mix shortbread and digestive biscuits, but you can use only digestive biscuits, in which case add an extra 30g butter. This will keep in the fridge for up to 3 days.

For the base ♦ 150g all-butter shortbread ♦ 100g digestive biscuits ♦ 70g butter, melted ♦ 1 tablespoon demerara sugar ♦ Finely grated zest of 1 lemon **For the topping** ♦ 250g mascarpone ♦ 250g ricotta, drained of any liquid ♦ 225ml sour cream ♦ 3 tablespoons golden caster sugar ♦ 1 teaspoon vanilla essence ♦ 1 tablespoon plain flour ♦ 3 large eggs ♦ 7 tablespoons damson jam (about half a jar)

1 Roughly line the base of a 20 x 30cm tin (at least 2.5cm deep) with baking parchment. Heat the oven to 180°C/fan oven 160°C/mark 4.

2 For the base, break the biscuits into a food processor and blitz to crumbs. Pour in the melted butter, sugar and lemon zest, blending briefly to combine. (Or put the biscuits in a freezer bag, bash with a rolling pin, then pour into a bowl and stir in the remaining ingredients.) Press into the bottom of the tin.

3 For the topping, tip the mascarpone, ricotta, 125ml of the sour cream, sugar and vanilla into the food processor (no need to wash it, a few crumbs are fine). Blend, then add the flour and a small pinch of salt and blend again. Add the eggs, one at a time, blending briefly after each one (or beat everything by hand in the same order).

4 Spread 4 tablespoons of the jam over the base, then pour on the topping. Swirl in the remaining jam. Bake in the oven for 10 minutes, lower the temperature to 160°C/fan oven 140°C/mark 3, then bake for a further 20 minutes until almost set but with a slight wobble. Remove from the oven and cool completely in the tin.

5 Pour over the remaining sour cream and spread to cover the cheesecake. Transfer to the fridge for 3-4 hours before serving □





FROM WATER TO WINE

Often overlooked, Slovenia's Soca Valley is bursting with beautiful scenery imbued with a rich history and impressive vineyards, as **James Stewart** discovers

THIS PAGE The Soca Valley. OPPOSITE FROM LEFT The outdoor terrace of Hisa Franko restaurant. Chef Ana Ros prepares a meal using locally sourced ingredients. The area's vast, untouched landscape



Here's a tip should you visit Slovenia's Soca Valley (pronounced 'So-cha'): take a road that hairpins up the western flank one evening. You'll find little more at the top than lush alpine pasture or a hamlet smelling of fresh hay and woodsmoke. But if ever you require a reminder of just how far this area feels from modernity's hurly-burly, the juxtaposition between the bucolic fairy tale below and thousands of orange street lights twinkling across Italy's Friulian plain ahead should do the trick.

Slovenia celebrates 25 years of independence next year and still most Britons struggle to place it on the map. Worse, many people – many governments, even – confuse it with Slovakia. So common is the mistake, it seems emblematic of how Slovenia is the overlooked nation of Europe, and few destinations are as perversely overlooked in late summer as the Soca Valley.

The Soca river wells up from a cleft in a spectacular glacial valley where Slovenia, Italy and Austria intersect. Over its 96 kilometres from the Julian Alps to the Italian border, it tumbles through shingle-roofed hamlets as a clear mountain brook then meanders as a broad china-blue stream through meadows coloured by wildflowers. As a river of astonishing turquoise brilliance, it cradles the wine hills of Goriska Brda before swerving away towards the Adriatic Sea.

Since the Romans this has been a strategic route. In 1915, it became the Soca Front, the bloodiest battleground between Austria-Hungary and Italy. Cemeteries and chapels for the thousands of Austro-Hungarian and Italian casualties are ever-present. Trenches still snake through the mountains, preserved as open museums.

Even in recent history, borders have proved slippery. Over home-made plum brandy, a farmer tells me about his Austro-Hungarian-born great-grandfather and his Italian-born father. He is Yugoslavian but his children are Slovene. Then comes the punchline: 'We were all born in the same farmhouse.'

So, to follow the Soca is not just to go from jagged alps to sun-drenched vineyards on back roads. It is also a journey through several countries' worth of cultures within a distance you could drive in just two hours. I begin in Trenta, a loose collection of cuckoo-clock chalets, each with a carved balcony and neat woodpile. Ragged walls of rock fill the windscreen, rising so high I have to lean over the steering wheel to see their summits.

Traditionally, the alpine village was one of woodsmen and mountain shepherds. Now it is

a base for walkers exploring Triglav National Park. Advised to take the trail into Zadnja Trenta valley, I enter a world of Disney-esque beauty where corkscrew peaks frame pretty shingle-roofed chalets and the air is sweet with pine. So intense is the silence, I can hear my heartbeat.

The young and adventurous head downriver to Bovec for white-water rafting. But for me it's Kobarid beyond that distills the surrounding loveliness into epicurean splendour. Although 2,000-metre peaks still sawtooth the horizon, the sun here is warmer, the scenery broader and lush. The architecture switches from alpine chalets to Italianate villas – Ernest Hemingway in *A Farewell to Arms* recalls Kobarid as a 'little white town with a campanile' – and they chirrup 'Ciao, ciao!' in shops.

Brilliant restaurants appear, too. Topli Val on the shuttered main square is Slovenia's standout fish restaurant, and Hisa Franko serves brilliant seasonal menus in its dusky-pink villa. 'What is a famed chef doing in a remote valley?' I ask Hisa Franko's owner Ana Ros. 'A farmer on that hill makes my cheese,' she says, pointing. 'Lamb and kid goat come from the alpine pasture there.' Rich meadows supply her with wild herbs and flowers, apples, chestnuts, nuts and wild mushrooms. The Adriatic an hour away provides fresh fish. In the nearby Dreznica village, knotted around sagging hay barns beneath Krn mountain, I meet a farmer who says simply, 'Food here is for the soul.' The landscape an hour downstream changes as abruptly as if someone has pulled back a curtain. You crest a hill then, as if by magic, hundreds of hummocky moraine hills appear, each topped by a pretty white village and a campanile, and terraced by green vineyards and silver olive trees.

This is Goriska Brda, the lost twin to Italy's Collio wine region, which is only now rediscovering itself after Yugoslav collectivisation ceased in 1990. Today around 150 family vineyards each produce roughly 50,000 bottles a year: from elegant national flag bearers such as Movia in Ceglo, to the six-hectare organic estate of Klinec in Medana. It's a wine geek's dream.

Organic producers sit you down for hours with plates of homemade *prsut* (local prosciutto) in rustic kitchens to explain fermentation experiments and 'orange' wines, where the juice of white wine grapes are left to macerate on their skins for richer colours and more intense flavours. The sun shines. Another bottle is opened. Your schedule slips. It never happens this way in Europe's more recognised wine regions. But being overlooked does have its advantages □



WAYS AND MEANS

James Stewart travelled as a guest of the Slovenian Tourist Board (slovenia.info) and Cox & Kings (020-7873 5000; coxandkings.co.uk). A three-night trip to Western Slovenia, including three nights at Hotel Gredic in Goriska Brda (gredic.si), B&B, flights and transfers, costs from £595 per person based on two sharing.



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SHOPPING DISTRICTS

THE MEDINA This comprises the souk and numerous labyrinthine streets and passages of different neighbourhoods, all contained within the old city walls. In the heart of the souk,

Mustapha Blaoui is a treasure trove of lanterns, fabrics, furniture and rugs. For the latter, also check out the collections on offer by the **Zarib brothers**, third-generation carpet dealers, at their shop near the spice market. Close by, in the group of shops that make up Souk Cherifia (where fashion, jewellery, accessories and homeware designers market their goods), **Marrakshi Life**, owned by ex-New Yorker Randall Bachner, is my favourite. Pop into Vanessa Di Mino's **Chabi Chic** (chabi-chic.com) for teapots and glasses, Moroccan spices in chemistry tubes and kids' aprons. Elsewhere in the old town,

Lup 31 (lup31.com) in the Riad Sidi Mimoune quarter is wonderful for mirrors, cushions, light fittings and rustic-chic furnishings, and in Dar el Bacha is **Topolina**, designer Isabelle Lallemand's boutique selling coats, vintage accessories, and handmade shoes. We love commissioning bespoke teepees by Faisel, whose shop **Labrimi** has a one-week turnaround.

GUELIZ Located in the new town, **Lalla** (lalla.fr), a boutique owned by accessories designer Laetitia Trouillet (for many years Marrakech's premier personal shopper), should be anyone's first stop for fabulous bags and jewellery. The super-stylish showroom at **Fennwerk** (fennwerk.com)

features African artefacts, beautiful tribal rugs and furniture. Head to concept store **33 Rue Majorelle** (33ruemajorelle.com), which is like a well-edited mini souk with kitchenware from Chabi Chic, fashion from Nouredine Amir and colourful local crafts. And finally, check out **Youssef** for great art deco and impeccably restored vintage furniture.

SIDI GHANEM This is the industrial area just a 10-minute drive from the centre of town. Here, **Magasin Général** offers a wide selection of beautifully crafted Belgian colonial furniture - vintage and reproduction. Across the street is the **Voice Gallery** (voicegallery.net), showcasing the work of contemporary Moroccan artists. For glorious hand-woven fabrics, bedding and scarves, head to the riotous showroom of **Florence Teillet**. A bit farther afield on the Route d'Amizmiz, the Beldi Country Club (beldicountryclub.com) has just launched **Beldi Glassworks** - a collection of artisan 'studios' specialising in the production of Morocco's iconic ribbed tea glasses.

CLOCKWISE FROM FAR RIGHT Tiling outside Riad el Fenn, where the suites and the restaurant (above right) are decorated in a mix of traditional and contemporary Moroccan style. A bespoke teepee from Labrimi. Local dishes are served at Nomad



ask a local

Marrakech

In our latest city guide, **Caitlin Dowe-Sandes**, co-founder of the handmade cement tile company Popham Design, offers tips on where to eat, drink and shop in her home town

PHOTOGRAPHS JOSHUA MONAGHAN

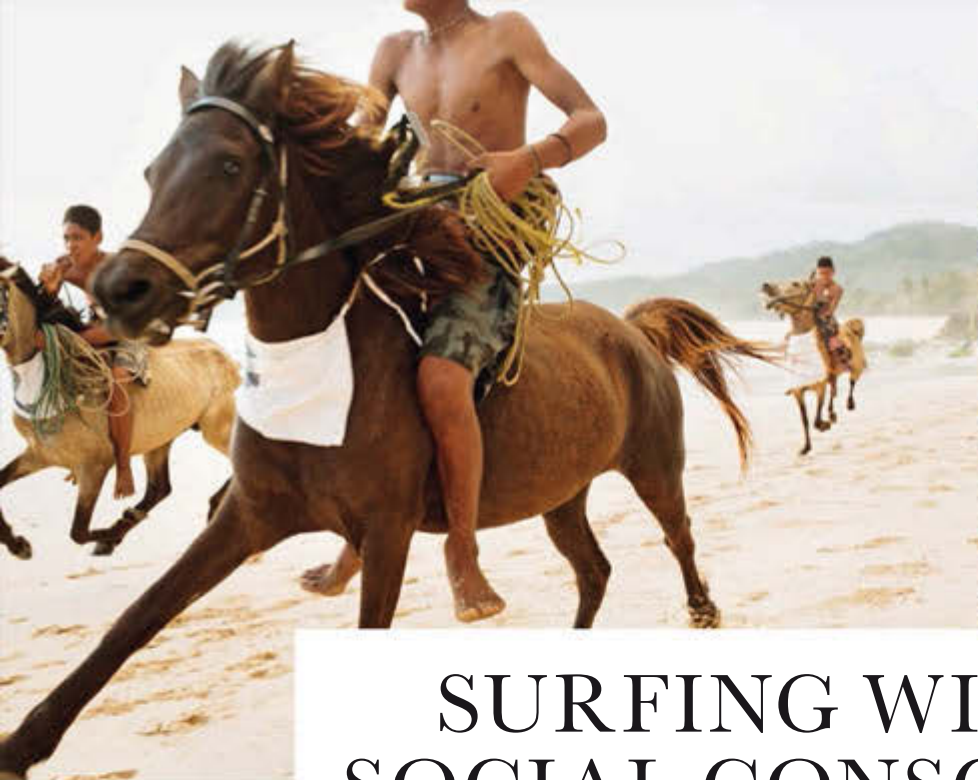


FOOD AND DRINK

A great lunch stop in Souk Cherifia is **Nomad** (nomadmarrakech.com), a multi-terraced restaurant with a chic bar and fresh menu that offers a clever twist on traditional Moroccan fare. In Gueliz, head to **La Crêperie de Marrakech** for a *salidou* (salted caramel) pancake. If you're there in the evening, enjoy a pre-dinner cocktail at **Le Grand Café de la Poste** before dining at **Al Fassia** (alfassia.com) for the best of Moroccan home-style cooking.

ACCOMMODATION

Riad el Fenn (el-fenn.com) is perhaps the most exquisitely stylish riad in the Medina. Vividly colourful and creative, its 28 rooms and suites combine outstanding modern British art with the best of Moroccan arts and crafts. There are three pools, a spectacular rooftop terrace and a spa. Rooms start at £145 □



SURFING WITH A SOCIAL CONSCIENCE

Travelling east from Bali to the island of Sumba, **Lucinda Stump** feels at home in Nihiwatu, an eco resort that attracts surfers from around the world for its wave and charm, and which also plays a role in the local community



Love your work and work with your heart,' says Jenny, my 'butler', who has seamlessly anticipated my every need at this idyllic Indonesian resort. A week after leaving Nihiwatu on the little-known island of Sumba, it is Jenny and the other Sumbanese staff who remain at the front and centre of my mind.

After an hour's flight east from Bali, we head south by car - zigzagging along winding, pock-marked roads, dodging overloaded trucks and motorbikes and slowing down for hordes of waving children on their way home from school. We crawl steadily upwards through increasingly barren, pre-wet-season terrain before rounding one last corner and catching sight of the long arc of sand below, which borders the 560-acre Nihiwatu estate.

We are greeted warmly and Jenny leads us past the magnificent Menara hut - used as a reading and games room, with the tallest Sumbanese roof on the island - down through meticulously maintained gardens to the Nio Beach Club and our first glimpse of the famous left-hand break. The wave has been attracting the world's keenest surfers since a resort was first established here in 2001. Restricted to just 10 surfers at a time, it is hypnotic, rolling repetitively and predictably across the front of the resort and providing an endless distraction. Duke, a charming Californian whom I meet at the Boathouse bar, tells me he has surfed all over the world and Nihiwatu is the best. The fishing and diving, he says, are also world-class. He should know. He's been coming here for 12 years.

Our secluded villa, set in a private tropical garden with its own pool, outside shower and beachside pavilion, is one of 21 at the resort, with another 11 discreetly under construction. It has an arresting view of the wave and is stylishly decorated in teak and bamboo. At the door, inscribed in the sand, is the message 'Welcome Ibu Lucinda'. I slip off my shoes and feel instantly at home.

Natalia, the guest experience manager, who is responsible for ensuring everyone gets the most out of their stay, suggests I take a ride along the beach on one of the sturdy indigenous ponies before a sunset cruise along the coast and dinner at the main Ombak restaurant and bar lounge. The menu is simple: freshly caught tripletail and mahi-mahi served with vegetables grown in the resort's organic garden. Ninety per cent of the staff is drawn from the local tribes people and the Marapu men wear traditional ikat costumes and brandish machete-like swords that are called parangs.

Early the next morning, I forgo yoga and snorkelling and head off on a Spa Safari experience, traipsing across a thirsty landscape, past herds of buffalo, to the village of Weihola, where life has not changed in 1,000 years. The dozen or so bamboo houses, chaotically arranged around a central square of megalithic tombs and stone sacrifice tables, all sport the impressive and preposterously tall thatched roofs that are unique to Sumba. The

OPPOSITE
CLOCKWISE
FROM TOP LEFT
Indigenous ponies
with riders canter
along the private
beach. A secluded
villa. Surfers travel
from around
the world to
experience the
left-hand-break
wave. The food is
simple and locally
sourced. A tranquil
moment on the
deserted beach.
A guest tries
paddle-boarding.
THIS PAGE FROM
TOP The open-air
Ombak restaurant.
Nio Beach Club
has palm pavilions
on the sand



elderly smile shyly from mouths reddened by betel nut. The young have left to fetch water. My hike ends with a relaxing foot massage given by a therapist and brunch in a fantasy tree house overlooking the sea.

It is possible to do as much or as little as you like while staying at Nihiwatu, but I am intrigued by The Sumba Foundation, set up by the original owners to channel all the resort's profits back into the community. Since 2001, it has, with the involvement of the local people, reduced the incidence

of malaria by a staggering 85 per cent, sunk 60 wells, built 240 water stations, performed countless cataract operations and instituted a school-lunch and malnutrition program.

On my last night, after a Sumba Iced Tea cocktail, which is anything but benign, and a delicious 'family-style' Indonesian feast at a long table overlooking the ocean, I dance in the bar with Jenny and the other staff and promise to return. I suspect that everyone who visits Nihiwatu feels exactly the same way □



WAYS AND MEANS

Lucinda Stump travelled as a guest of Red Savannah (01242-787800; redsavannah.com). A seven-night trip with one night at Alila Villas Uluwatu in Bali, B&B, and six nights at Nihiwatu, full board, including all flights and transfers, costs from £4,394 per person based on two sharing.



STOCKISTS

Merchandise from these companies is featured editorially in this issue. Information is checked at the time of going to press, but *House & Garden* cannot guarantee that prices will not change or items will be in stock at the time of publication.

A-B

Abbott & Boyd 020-7351 9985;
abbottandboyd.co.uk
Amara 0800-587 7645; amara.com
Beaux Faux 07906-163375;
beauxfaux.com
The Bell Jar 01603-767752
bddw.com

C-D

Casamance 0844-369 0104;
casamance.com
Cassina cassina.com
Ceramica Blue 020-7727 0288;
ceramicablue.co.uk
Christopher Farr Cloth 020-7349 0888; christopherfarrcloth.com
Coexistence 020-7354 8817;
coexistence.co.uk
The Conran Shop 0844-848 4000;
conranshop.co.uk
Contemporary Ceramics Centre 020-7242 9644; cpaceramics.com
Couverture & The Garbstore 020-7229 2178;
couvertureandthegarbstore.com
Darkroom 020-7831 7244;
darkroomlondon.com
David Mellor 020-7730 4259;
davidmellordesign.com
de Gournay degournay.com
Designers Guild 020-7893 7400;
designersguild.com
Dinosaur Designs 020-7287 2254;
dinosaurdesigns.co.uk
Drucker 00-33-3 44 88 32 92;
drucker.fr

E-F

Earthborn 01928-734171;
earthbornpaints.co.uk
Ecos Organic Paints 01524-852371;
ecoorganicspaints.co.uk
Eicó 0845-073 9432; eico.co.uk
Farrow & Ball 01202-876141;
farrow-ball.com

Fermoie 01672-513723; fermoie.com
Fired Earth 0845-293 8798;
firedearth.com
Francesca's Paints 020-7228 7694;
francescaspaint.com
French Connection frenchconnection.com

G-H

The Garden Edit thegardenedit.com
Gervasoni 00-39-02 780 414;
gervasoni1882.it
Graham & Green 0845-130 6622;
grahamandgreen.co.uk
Guinevere 020-7736 2917;
guinevere.co.uk
H&M hm.com
Habitat habitat.co.uk
The Hackney Draper 020-3583 8485;
thehackneydraper.co.uk
Heal's 0870-024 0780; heals.co.uk
Hilary Batstone 020-7730 5335;
hilarybatstone.com
Holland & Sherry 020-7352 4798;
interiors.hollandandsherry.com
Holly's House 020-7736 2222;
hollys-house.com
Howe 020-7730 7987;
howelondon.com

I-J

Industry Plus 00-65-6339 1370;
industryplus.com.sg
JAB Anstoetz 020-7348 6620;
jab-uk.co.uk
Jamb 020-7730 2122; jamb.co.uk
Jim Lawrence 01473-826685;
jim-lawrence.co.uk

K-L

Kirkby Design 01623-756699;
kirkbydesign.com
Konig Colours 01280-847166;
konigcolours.co.uk
Kose 00-39-02 83 21 883;
kosemilano.com

Larusi 020-7428 0256; larusi.com
Liberty 020-7734 1234; liberty.co.uk
Ligne Roset 01494-545910;
ligne-roset.co.uk
Little Greene 0845-880 5855;
littlegreene.com

M-N

Makers & Brothers 00-35-316 638 080;
makersandbrothers.com
Marimekko marimekko.com
Marston & Langering 020-7881 5700;
marston-and-langering.com
Matthew Cox 01780-481092;
matthewcox.com
Mattiazzi mattiazzi.eu
McGlashans Interiors 020-7486 6711; mcglashans.co.uk
Melin Tregwynt 01348-891644;
melintregwynt.co.uk
Mint 020-7225 2228;
mintshop.co.uk
Mylands 020-8670 9161;
mylands.co.uk
Nendo nendo.jp
Nest 0114-243 3000; nest.co.uk
The New Craftsmen 020-7148 3190; thenewcraftsmen.com

O-P

Original House 07909-581411;
original-house.co.uk
Oyuna 020-7183 9303; oyuna.com
Paint & Paper Library 020-7823 7755; paint-library.co.uk
Paolo Moschino for Nicholas Haslam 020-7730 8623; nicholashaslam.com
Papers and Paints 020-7352 8626;
papers-paints.co.uk
Pierre Frey 020-7376 5599;
pierrefrey.com
Plümo plumo.com
Poliform 020-7368 7600;
poliformuk.com

Poles & Blinds 0845-465 0101;
polesandblinds.com
Porta Romana 020-7352 0440;
portaromana.co.uk

Q-R

RE 01434-634567; re-foundobjects.com
Rebecca Atwood rebeccaatwood.com
Redloh House Fabrics 020-7371 7787;
redlohousefabrics.com
Richard Nadin 07836-588216
Riedel riedel.com
Ronson Reclaim 01452-387890;
ronsonreclaim.com
Rose Uniacke 020-7730 7050;
roseuniacke.com

S-T

Sé 020-7627 4282; se-london.com
The Shop Floor Project 01229-584537; theshopfloorproject.com
Smug 020-7354 0253; ifeelsmug.com
Stitch by Stitch 07715-169194;
stitchbystitch.eu
Surface View 0118-922 1327;
surfaceview.co.uk
Talisman 020-7730 7800;
talismanlondon.com
Tim Page Carpets 020-7259 7282;
timpagecarpets.com
Turnell & Gigon 020-7259 7280;
turnellandgigongroup.com

U-V

Victoria Stainow 07956-113779; victoriastainow.com
The Vintage Kitchen Store thevintagekitchenstore.co.uk
Virebent virebent.com

W-Z

Wallace Sewell 020-7833 2995;
wallacesewell.com
Zuzunaga 020-7033 6680;
zuzunaga.com



'PETALS ON THE PLATE' TABLEWARE INFORMATION

Jelly Vintage preserving jar, £6.50, from The Vintage Kitchen Store. Horn spoon, £12, from David Mellor. Stoneware plate, 28cm, £10, from Habitat. China plate, 'Eden', by Roberto Cavalli, 17cm, £58, from Amara. Vintage fork, £26 for six, from RE. **Crab tart** China plate, 'Eden', by Roberto Cavalli, 22cm, £71, from Amara. Vintage fork, as before. Stoneware side plate, 10cm, £13, from Ceramica Blue. **Courgette flowers** Stoneware plate, by Yo Thom, 29 x 26cm, £176; stoneware bowl, by Hyejeong Kim, 9cm, £48; both from Contemporary Ceramics Centre. **Nasturtium butter** Stoneware plate, by Tony Gant, 27cm, £29, from Contemporary Ceramics Centre. Stoneware side plate, 6cm square, £8, from Ceramica Blue. **Sorbet** Anticlockwise from top: Stoneware pot, 8.5cm, £13.50; side plate, 10cm, £13; and bowl, 12cm, £28; all from Ceramica Blue. Stoneware bowl, by Hyejeong Kim, 13 x 11cm, £75, from Contemporary Ceramics Centre. Stoneware bowl, by Richard Batterham, 13cm, £22, from David Mellor. Vintage spoon, £26 for six, from RE. Horn spoon, as before □

Blanche Vaughan creates
simple, summery dishes
with fragrant herbs



Walk among the wildflowers
in garden designer Sarah
Price's Welsh garden



Next month in
**HOUSE
& GARDEN**

STRIKING SCHEMES
USING BOLD PATTERNS
AND COLOURED GLASS

♦
ANTIQUE CHIMNEYPieces

♦
PLUS, EXPERT ADVICE
ON MIXING FABRICS

**AUGUST ISSUE
ON SALE JULY 6**



This elegantly cool
holiday home on Ibiza
is all white now



There's a mix of something
old and something new in
a chef's London kitchen

A Blank Canvas . . . Find Your Masterpiece!



1. PATTY NEAL. A life is an accumulation of experiences; visual, emotional and lived. The focus of Patty's work is an exploration of how we compartmentalize these snippets of life and thereby create boundaries of a sort. Her aim is to invite viewers to look beyond these boundaries to see the possibility of a connected whole. Demonstrated is the striking "In the Thick of It", oil on wood with applied linen piece, 24x24x2". For more information, visit www.pattyneal.com or email art.pattyneal@gmail.com

2. DARA'S FINE ART. Dara's paintings begin with her observations of nature and, her inspirations are her experiences of special moments or places of light and color. It is Dara's love for nature, the landscape and life within, that fuels her desire to create. Visit www.darasfineart.com to view Dara's paintings, or email dara@darasfineart.com

3. PULLMAN EDITIONS designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly commissioned posters feature winter sports, glamorous resorts around the world, and the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

4. DEBORAH DRUECK is one of the pioneers of the resurgent Neo-Pop Art Movement in New York. Internationally celebrated, her work has been called "witty", "thoughtful" and "subtly subversive". Contact her at www.deborahdrueck.com

5. SIMON KIRK's artwork has a gentle playfulness that helps us view everyday life with fresh eyes. He has twice sold at the Royal Academy Summer Exhibition and sells globally, notably to collectors in America, Dubai and Europe. Illustrated is the fabulous "Ball and Chain". For more information, visit www.simonkirkfineart.com or call 07939 605163.

6. SALLY MALTBY paints expressionist paintings of coastal structures being hugely impressed by the shapes and events that characterise particular cliffs. Sizes average at 76 x 56 cms. Watercolour and gouache. Visit www.sallymaltby.co.uk or call Sally directly on 07796 462934 for more information.

7. VICTORIA ATKINSON. Showcased here is a beautiful example of Victoria's whimsical, quirky figures. Created in clay and often cast in bronze resin, they are usually adorned with small elements of jewellery. As you will discover, her sculptures have both humour and a serenity to them. Visit www.victoriaatkinson.co.uk or www.artichokegallery.co.uk or call 07899 731460.

8. JANE POWELL explores natural forms in paint, stitch and weave. Her current 'Iconic Botanics' series features large-scale 3D plant embroideries set against painted canvases. Jane exhibits in Cornwall and London and runs creative workshops at her studio in Cornwall. Visit www.janepowellart.com

9. MEL GRAHAM paints contemporary emotive work that touches the soul. Her endless landscapes and dramatic seascapes focus on the sheer and raw beauty of space and nature. Located in Nottingham, UK, she produces large and striking work. Open for commissions. Shown here is 'Elements of Tempest' 30x30cm, £325. For more information, email melaniedgraham@googlemail.com or visit her website at www.artbymeelgraham.com

10. SKANDIDESIGN - London based, contemporary brand that promises original prints influenced by Scandinavian design. Visit www.skandidesign.com email info@skandidesign.com or call 07970 962291.

11. KRUKART GALLERY will change the aura of your home through beautiful and intensive powerful colours in oil paintings by Malgorzata Kruk. Illustrated, is a striking 100cm x 100 cm 'Meadows and Flower' oil on canvas. For more information, visit www.krukart.com or call 07944 223 309.

12. TILLY WILLIS is well known internationally for her vibrant, evocative paintings of Africa, many of which have adorned cards, calendars and CD covers. Visit her website to see more of her work including landscapes, still life and portraits. She happily accepts commissions. Email tillywillis@hotmail.co.uk or visit www.tillywillis.com

13. JOELLE JOY is a Detroit-based professional photographer, specializing in three-panel canvas art, creating unique home décor by capturing nature from exotic locales. Take a look, as you will find a large variety of affordable original art, including something that should fit your home or business. To purchase art or learn more about her photography contact her at www.joellejoy.com or visit www.joellejoy.etsy.com

14. CARMELO BLANDINO, Artist - Painter, offers you his garden wall of bright and lively flowers painted on canvas. Since 2005, the paintings of Carmelo Blandino have derived a wealth of visual splendour and emotional resonance from flowers, assembling them into wondrous, intuitive compositions, quiet riots of comforting colours and delicate dynamics. He has rigorously refined an approach one might call "LYRICAL ABSTRACTIONISM", combining the subtleties of classical oil painting with the crackling energy of contemporary abstract brush strokes and street styles. Blandino's resplendent style evolves remarkably in his latest collection which can be viewed by visiting his website, www.blandino.ca



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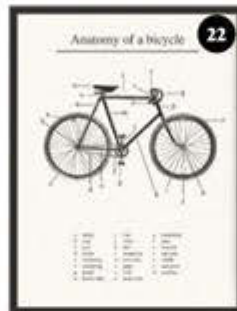
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15. London based artist, **KATHERINE HOWARD** paints fascinating pieces with oils on canvas, using a variety of styles and colour combinations. Her paintings cover a wide range of subjects including animals, landscapes and abstracts. She exhibits widely across the UK and through her online galleries. Demonstrated, is the stunning painting entitled 'England's magical kingdom - morning'. Katherine's work adds a touch of colour and originality to your home! Visit www.katherinehowardart.com or call 07813 121142.

16. **GIORGIA SIRIACO** works in mixed media, using a combination of clay paint, house paint, pens and pencils, gold leaf and paper to create pieces that have a timeless colour palette and a rich, organic quality. Her work will be exhibited at TINT-ART Gallery, West Sussex in July (www.tint-art.com). To view more of her artwork, visit www.gioeucalyptus.com or call +1-831-2950112.

17. "50 Years On", La Galleria, Pall Mall, SW1Y 4UY, June 15-20, celebrates **DEREK HARE**'s half century as a professional artist. This exhibition conveys the range of colours and moods of locations around the world that the artist has visited and painted. Illustrated, is the striking "Dorset Coast At Daybreak", 36" x 30". For more information, visit www.derekhare.co.uk call 07711 555 812 or email info@derekhare.co.uk

18. **HOPE-CROSS PHOTOGRAPHY**. Annemarie creates exquisite photogenic drawings and cyanotypes, two of the earliest photographic processes both invented in the UK. All images are beautifully handcrafted, unique pieces, presented in an archival matte ready for your choice of frame. Buy online at www.hopexcrossphotography.com or email annemarie@hopexcrossphotography.com to discuss your bespoke requirements.

19. **PATRICIA MCCARTHY** is an artist and designer. She uses oils in Landscapes to abstracts which can be viewed and purchased online at www.patriciamccarthyart.com On view, is the 'Agri Conformity' painting, 76cm x 120cm. She also applies her art to silk scarves and cushions creating a vibrant and ethereal feel. Email patriciamccarthy2004@yahoo.com or call 07876 427773 and view her Pinterest for more information.

20. "The Sisters" is a 15.7"x19.6", high quality painting made with oil paint and pieces of paper. It is from the new collection "A Family Story" by Dutch emerging artist **CHANTAL VAN HOUTEN**, who exhibits in Berlin and New York and other places. To find out more, visit www.chantalvanhouten.com or call +31 172 850 323.

21. **JO WILLIAMS** is a Fine Artist living in Cornwall creating stunningly detailed original paintings, that celebrate the beauty of nature in all its glorious seasons, the life on land, in the sea and everything between. Jo's originals and Fine Art prints can be seen in galleries across the UK, from Newlyn in Cornwall to Dunbar in Scotland. Jo is artist in residence at Mog & Crusoe Gallery in Wadebridge Cornwall. Shown is the exquisite "Joy Of Life". To view more of Jo's work visit www.artbyjowilliams.co.uk or email mog.crusoe@yahoo.co.uk

22. **ANTHONY ORAM**'s screen prints combine clever twists on classic proverbs and modern slogans with innovative typography and visual design. Displayed is "Anatomy of a Bicycle" part of his Ride-Eat-Sleep-Repeat collection, a fun and stylish collaboration of design and bikes. They're bold, daring and a bit subversive; just the thing to shake up your walls. Visit www.anthonyoram.com or email ant@anthonyoram.com to find out more.

23. **SARAH CATON WYNNE** is a contemporary artist known for capturing life's memorable and often candid moments in abstracts and acrylics. Wynne's current collection showcases similar portraits, abstracts and landscapes employing abundant light and colour. She ships available pieces worldwide and also works on commission. To view more of Wynne's gallery, visit www.sarahcatonwynne.com or call 001 832 7239425 for more information.

24. **RACHEL MCCULLOCK** is an artist based in Hertfordshire but has featured her work in galleries around the UK. Her paintings range from representational images to textural abstracts, from wildlife to majestic coastal scenes with a great deal in between. Rachel has painted for exhibition and by private and public commission. To view her gallery visit www.rachelmcculloch.co.uk or call 01920 462339 for more information.

25. Put yourself in the picture without the cost of commissioning a painting. Australian based artist **CLAIRE MCCALL** creates original paintings and limited edition giclee art prints which celebrate childhood memories and allow the viewer to complete the story. Visit www.clairmccallartist.com

26. **JESSICA ZOOB** creates stunning original oil paintings. Bespoke prints also available. For more information, call 07966 572204 or visit www.jessicazoob.com Her latest collection "Playtime" opens at www.loughrangallery.co.uk Belgravia, 20th May 2015.

Something Special...



1. Pretty in pink, DU MAURIER WATCHES introduces the Daphne Signature Silver. Part of a limited edition collection of just 300, this beautiful, Swiss-made piece is the ultimate summer accessory. The Daphne Signature Silver with pink lizard strap £440. Also available with light blue, red or black strap. See the full collection at www.dumaurierwatches.com or call 0845 5193074 to find out more.

2. BLUE VELVET, the home of contemporary and luxury footwear, direct from the heart of Europe. Always one step ahead, they have established themselves on their quality and first-rate service. Buy online at www.bluevelvetshoes.com visit them at 174 Kings Road, SW3 4UP or call 020 7376 7442 to find out more.

3. THE WATCH AGENCY specialise in buying and selling new, ex display and pre owned watches by the world's leading watchmakers, including Rolex, Cartier, Patek Philippe, and Jaeger Le Coultre. All jewellery also available at large discounts. Pictured is a ladies 18ct Gold Rolex Datejust on President Bracelet with Diamond set Bezel Dial, Lugs and Bracelet. New £38,200. As new £9,995. With prices starting from under half of retail, ensure that you speak to one of their watch and jewellery experts to get the best for less. Call 01702 395100 or visit www.watchagency.co.uk for more information.

4. Whether you are at the beach, swimming pool, sports club or on a boat, make sure you take one of these beautifully striped and stylish **OTTOMANIA** hammam towels with you. Large yet lightweight, they dry quickly and are easy to fold, making them perfect to pack in any bag or suitcase. The perfect gift. On many travels Ottomania's owners have met the artisans they buy their products from. They have known these craftsmen for years, making their relationship very personal. From the many varieties of hammam and bath towels to be found they specifically chose those that are traditional, handmade and of superior quality. For more information, see www.ottomania.nl or call +31 237370426.

5. COBRA & BELLAMY make affordable, classically designed watches conveying timeless elegance. Pictured is the Hunter watch at £99, retro in style reminiscent of the 1960's. Its square face comes in a white or antique finish with a second hand set in a stainless steel case. Here is a quote from Sienna Miller who wore the Hunter watch when she was a guest on Top Gear "Cobra & Bellamy watches are classic, beautiful and affordable, I love all of them". To see the whole Cobra & Bellamy watch collection, visit www.cobrabellamywatches.co.uk or call 01736 732112 for further information.

6. PRETTY ECCENTRIC vintage watch movement cufflinks. When these watches stopped who knew they would be reincarnated as really cool cufflinks. Crafted from

1920s-1950s watch movements, set with their original ruby jewels, backed with vintage leather and mounted as cufflinks. Presented in a vintage inspired box. £49 - by Pretty Eccentric. To find out more, visit www.prettyeccentric.co.uk or call 07870 607925.

7. DIANA PORTER CONTEMPORARY JEWELLERY. British jewellery designer, Diana Porter, specialises in beautifully handcrafted, unique pieces. Diana works to commission, creating one off designs, hand etching customers own words onto the jewellery and re-working clients existing pieces. Call 0117 909 0225, email web@dianaporter.co.uk or visit www.dianaporter.co.uk for more information.

8. E.J. VERDI is a new internet and catalogue retailer, selling professional and smart casual wear at approachable prices. Sophisticated fabrics often with unusual patterns/textures. Designs are fairly conventional. Most dresses and skirts available in two lengths. Find them online at www.ejverdi.com or call for a free catalogue on 0191 265 4372.

9. ENIA PEARLS - offer a unique and bespoke collection of necklaces and pearl earrings. Pearls continue to be the most sought-after precious gems in history. Their unusual settings are designed to be timeless classics pieces that will endure for generations to come. The shapes and sizes of their pearls will amaze you; the exceptional settings are captivating and will stand out whenever they are worn. The perfect gift for yourself or your loved one. To register for any upcoming events, visit www.eniapearls.com or contact Lina on 07979 655850.

10. Need a unique bridal gift? Look no further than **SOFFIAB** luxury silk robes. The British designer produces her robes in New York's garment district, where the silk robes are hand-stitched and lined with sensuous cotton. Of the two collections, Daphne features a lining of ultra-soft brushed cotton and velvet accents, perfect for cooler climes. Delphine offers sea island cotton lining, as a lovely spring and summer alternative. Each robe comes beautifully wrapped so you don't have to. A choice of eleven elegant silk prints generously cut in XS, S, M and L. Visit www.soffiab.com for more information.

11. TUTTABANKEM offer a range of stunning cotton kaftans, tops and cool cotton nighties - the perfect gift for yourself or your loved one. Visit them at www.tuttabankem.com or call them for a free catalogue on 01572 717332.

12. The perfect match for double cuffs, British jewellery designer **HEATHER STOWELL** incorporates beautiful vintage mother of pearl buttons into handmade settings using Sterling Silver or Rose Gold, transforming them into contemporary unique cufflinks and one-off ladies jewellery. Email info@heatherstowell.com follow her on Facebook or call 07801 570068 to leave a message. Heather will be showing her work in July at the Burwash Manor, Barton, Cambridge every weekend, and in August she will be at the Cornwall Design Fair, Penzance. See her website for more information. For email orders, small online shop and event dates in your area, visit www.heatherstowell.com

Spruce up for Summer... And Enjoy Your Garden!



1. A PLACE IN THE GARDEN presents the new and traditional version of their popular Coachlamp, with prices starting from £185. For more information, call 01403 864866 or visit www.aplaceinthegarden.co.uk

2. WILVERLEY. The King of Swing. For those with an eye for something special, the Idler from Wilverley is a traditionally upholstered swinging garden sofa. Marine canvas and spring cushions make the Idler not just a fair weather friend! £1895. Call 01843 603462 or visit www.wilverley.com for more information.

3. WILSTONE'S KADAI FIREBOWL – Ideal for year round barbecuing and entertaining. Their Summer Offer – 70cm Recycled Kadai Firebowl with grills, high and low stands, tongs, brush, cooking tripod and bowl, leather glove all delivered FREE (UK mainland) for £299. For further Kadai accessories, call 01694 751279 / 283, visit www.kadai.com and Be Inspired...

4. TWILIGHT TREES will add a twist of sophistication and magic to your house or garden transforming a one off event or creating a buzz as a permanent installation. These stunning LED trees are for inside and out and can be used in any setting or season. The trees are available to buy or rent and come in 1.5m-3m sizes. For further information, visit www.twilight-trees.com or call 01962 877644.

5. CHEEKY MONKEY TREE HOUSES specialise in the design and build of bespoke tree houses to complement your garden perfectly. They can also undertake European and worldwide commissions. Visit www.cheekymonkeytreehouses.com or call 01403 732 452 for more information.

6. Hungerford based, GARDEN ART specialises in garden antiques and contemporary garden items and structures with an extensive range of garden urns, statues, sundials, fountains, benches and tables. For more information, visit www.gardenartplus.com call 01488 686811 or email sales@gardenartplus.com

7. TITANIA combines the best of Indian traditions with contemporary design to produce beautiful bespoke luxury tents and garden umbrellas. With metal or wooden structures; waterproof, anti-fungal canvas canopies and hand block printed linings, a TITANIA canopy creates an enchanted space in any garden. Order online at www.titaniantents.com email uksales@titaniantents.com or call 07950 918489 for more information.



8. Enjoy outdoor living all year round with a stunning contemporary veranda. **NATIONWIDE** offers a selection of frames, and a choice of glass or polycarbonate roof. Combine heating, lighting or sliding glass doors so come rain or shine you may relax in comfort. For a free brochure, visit www.nationwideltld.co.uk or call 0800 179 9486.

9. THE POSH SHED COMPANY designs, builds and installs all its beautifully handmade sheds. Each is built to the highest standards using only the best quality materials and is finished in your choice of colours. Choose from the classic elegance of the Gothic shed or the modern lines of the Contemporary shed or go bespoke with something tailored to your needs. For more information, visit www.theposhshedcompany.co.uk email info@theposhshedcompany.co.uk or call 01544 387 101.

10. FOXCAT DESIGN. The NI Parasol has won the RED DOT Design Awards and the Good Design Awards year 2014. With over 2,000 built-in LEDs, "NI" keeps you perfectly lit throughout the day. The one-touch dimmer allows separate control of the 3-channel lighting system. An awarded product tailor-made for lifestyle seekers to create the desired atmosphere at any time. Call +852 2786 3866 or visit www.foxcatdesign.com for more information.

11. For antique garden ornaments like this gorgeous 18th century limestone trough, visit **LICHEN GARDEN ANTIQUES.** Amongst its stock of highly collectible antiques, Lichen sells statuary, gates, finials and planters, as well as prestigious reclaimed York and limestone flooring for landscaping projects. For more information, visit www.lichengardenantiques.com or call 01242 609551.

Distinctive Designs... That make your home!



1. CHLOE ALBERRY specialises in a unique and exclusive collection of door and cabinet fittings for the home. Pictured here are the Fossilised wood globe handle and cabinet pulls. Visit her Shop at 84 Portobello Road, London W11 2QD. Visit www.chloealberry.com or call 020 7727 0707 to find out more.

2. DRAGONFLY AND BLOSSOM is a brand born out of a love for their exclusive and unique illustration, beautiful detail and perfect simplicity. The piped edged scatter cushion is from their home collection. Other designs available. Visit www.dragonflyandblossom.co.uk or call 07785 975850 for more details.

3. RUG STORE specialise in a wide selection of new, old and antique Persian, Turkish, Caucasian and Turkman carpets. Various antique, old and new kilims are available. They also offer a professional hand-cleaning and restoration service. They buy old and antique carpets – even damaged rugs. Part-exchange and evaluations.

Visit 312 Upper Richmond Road West, East Sheen, London SW14 7JN. Call/fax 020 8876 0070, email info@rugstoreonline.co.uk or view www.rugstoreonline.co.uk

4. CRYSTAL CORNER ANTIQUE CHANDELIERS, 9A Westhorpe Road, Marlow, SL7 1LB (by appointment). They specialise in large, good quality antique chandeliers and wall lights. Their warehouse is 45 minutes from London or they can bring chandeliers to your premises to try in situ. Email karen@crystal-corner.co.uk, visit www.crystal-corner.co.uk or call 01628 488868 / 07721 518815 for more information.

5. HOWARD CHAIRS are internationally renowned as makers of beautiful upholstered furniture. Each piece is painstakingly hand-sprung and stitched in their own workshop, using traditional methods and the best raw materials. Established in 1825, the fine attention-to-detail and craftsmanship will last for generations. Clients can select from their collection or they can make to your own specification. They also provide a soft furnishings service including drapes and walling. Call 020 7482 2156 or visit their showroom at 30-31 Lyme Street, London NW1 0EE. View their website at www.howardchairs.com or email info@howardchairs.com

6. WELCHOME is a design studio and luxury furniture manufacturer, which create spaces suitable for every requirement. Their team of designers and architects would be glad to help you at any stage of your home renovations. They offer kitchens, storage solutions, multifunctional furniture, upholstery and accessories. Illustrated, is the beautifully designed 'Miami' armchair which is on show in their Chelsea Creek showroom, 99 Imperial Road. For more information, call 020 7610 9108 or visit www.welchome.co.uk

7. REVIVAL BEDS – All beds are handmade by a team of dedicated craftsmen in their workshops. There are 19 bed designs in the collection, including sleigh beds and four poster beds, which are available up to 8ft wide. Free delivery and installation is included. Find out more at www.revivalbeds.co.uk or call 01777 869669.

8. PERCEVAL DESIGNS specialises in individual pieces of furniture, all made in the UK. Pictured is their "Television Stand" which can be produced to any size and colour your room requires. For more information, visit www.percevaldesigns.co.uk or call 01449 740935.

9. The Scottish Whisky Parlour Table is a beautiful example of the authentic style pieces that make up the **HOMES OF ELEGANCE** collection. Made using a combination of marble, cast iron and solid elm this piece presents quality craftsmanship. Visit www.homesofelegance.co.uk to browse more unique statement pieces or call 01873 854173 for more information.

10. COPPER DUST, supported by The Prince's Trust, is a luxury home décor brand specialising in bespoke handmade lampshades. It is inspired by eclectic British and African culture infused together, giving a taste of the exotic, whilst remaining quintessentially British. Visit www.copperdustlondon.com to view the full collection or contact 020 3659 9913 to find out more.

11. From artisan workshops direct to your doorstep, discover new designs every day without the inflated price tag at **SWOON EDITIONS**. Like this Chester armchair, crafted from solid mango wood and upholstered in Oatmeal linen with contrasting piping in grey, this 19th century style piece boasts turned legs, nifty brass-effect castors and button detailing – just £399. Readers also save £20 on orders over £200 with voucher code HOUSE76. To order, go to www.swooneditions.com/HOUSE76 or call

020 3137 2464 quoting HOUSE76. Expires on 02.07.15.

12. SOFA WORKSHOP hand make the most beautiful sofas, right here in the UK and they offer the greatest choice of fabrics on the high street. Visit their website www.sofaworkshop.com or one of their shops. For more information, call free on 0800 23 00 048.



13. Sleek, stylish and unique ceramic knives from **ROCKNIFE**. 5 different sizes in 4 different colours, sold individually or as sets. Ceramic knives are satisfying to use and keep their sharpness. Use the discount code **HOUSEG** for 20% off. For more information, visit www.rockknife.com or call 020 7193 0206.



14. URBANFOLK. Illustrated handcrafted ceramic bowl is a one-off unique Piece: hand-painted traditional designs are blended in this unique combination. Available exclusively at Urban Folk, authentic Mediterranean homeware handcrafted by experienced local craftsmen and carefully handpicked by Urban Folk. Visit www.urbanfolk.eu or email sales@urbanfolk.eu for more information.



15. VILLAVERDE creates handcrafted lighting, made in Italy for interiors throughout the world. The Foliage metal chandelier designed by Villaverde is available in various sizes and colour finishes. They also offer a lighting consultancy service, enquire at their London showroom – 618-620 Kings Road, London SW6 2DU, call 020 7610 9797 or visit their website www.villaverdeltd.com to find out more.



16. ALEXANDER & PEARL's online boutique offers a range of industrial chic and modern furniture and lighting. Whether you are looking for a statement piece or stunning lights to illuminate your home, they have pieces to suit stylish tastes. Pictured is the fabulous Jailhouse cage table lamp in brass, £275. Visit www.alexanderandpearl.co.uk email mail@alexanderandpearl.co.uk or call 020 8508 0411 for more information.



17. IT'S ALL GREEK. Fine reproductions of classical art. Opposite the British Museum. 65 Great Russell Street, London WC1B 3BL. Call 020 7242 6224 or view www.itsallgreek.co.uk

18. OTTOMAN EMPIRE manufactures high quality ottomans and footstools. Each piece is hand crafted to meet the client's specifications and can be built to any size. They love talking ottomans and footstools so call for advice! Call 01788 552010 email sales@ottomanempire.co.uk or visit www.ottomanempire.co.uk for more information.

19. Detail of a dining chair painted, distressed and reupholstered in a fish print linen from **DIGGER & MOJO**. They also restore, paint and reupholster your own furniture to order. Their wonderfully eclectic range of decorative antiques, vintage and retro is for sale online at www.diggerandmojo.com or better still visit their friendly Pewsey Wiltshire showroom for much more stock and outlet discounts. Call 01672 562222 for details.



20. New Optima™ LED Picture Lights from **RAYLIGHT**. Frame Mounted or Wall Mounted, Dimmable – on clock-points or Powerail™ which powers the lights and hangs your art – Bringing Life to Art. Visit www.raylight.co.uk or call 01525 385511.



21. Made from the very finest quality wood, **MULTIYORK's** furniture collections are hand-finished to the highest standard. From stunning dining tables to upholstered dining chairs, stylish storage solutions and occasional tables, Multiyork have chosen pieces from around the globe that work with their sofas and armchairs to create a beautifully coherent look. Call 0333 358 3325 or visit www.multiyork.co.uk for more information.

22. SOFAS & STUFF offer an elegant, supremely comfortable collection of very beautiful British handmade sofas, chairs and sofa beds that look far more expensive than their price tag. Traditional hardwood frames and sprung upholstery are guaranteed for life, delivery is in 5 weeks and a no-quibble returns policy is reassuring. Be guided through a cornucopia of fabric options with friendly, expert advisers in rural barn showrooms and new city-centre locations. Shown here is the Ditchling Chair in Liberty Garden Onyx, £1,254. Price depends on fabric choice. Buy online at www.sofasandstuff.com or call 0808 1783211 for more information.



23. OLD BOOT SOFAS, English handcrafted leather sofas. Chester starts from £1490 available in various colours and sizes, extremely comfy, exclusive leather with free UK delivery within two weeks. To receive £100 discount reducing the sofa to £1390 visit www.oldbootsfas.com or call 020 7736 3738 and use code HG100.



Distinctive Designs... Continued



24. You know those pieces of work you have yearned for by **MARNIE MOYLE**? Well she has created some more easily accessible shelves at her Green Oak Furniture workshop. As ever the work is charmingly 'Marnie like'. Visit www.greenoakfurniture.co.uk or call 01635 281786 for more information.

25. PATRICK IRELAND MIRRORS design and manufacture beautiful hand finished framed mirrors in their East Sussex workshops. The Arundel mirror with its contemporary antiqued mirror panels within the frame, is an example of their innovative combinations of frame and mirror. Round, oval and shaped mirror frames can also be made to their customers specifications, using bevelled, convex or antique mirrors as required. To view their online Framed Mirror Catalogue, visit www.patrickirelandmirrors.com call 01435 813158, or email pi@pimirrors.com

26. MELODI HORNE creates eye catching, high end, elegant soft furnishings of outstanding quality. They offer a ready to buy range of unique handmade lampshades and cushions in bold colours and also a bespoke service. The cushions and lampshades are all made in England with fabrics sourced worldwide. For more information, visit www.melodihorne.com or call 020 7491 1732 or visit Pentreath and Hall, 17a Rugby Street, to discover the latest collection.

27. BALMAIN AND BALMAIN are makers of upholstered sofas, chairs, armchairs and stools that specialise in unusual and bespoke pieces. Each piece is handmade to order by craftsmen using the best skills and materials. The sofas and chairs can be seen at their showroom near Hungerford in the Wiltshire Downs or by visiting the website www.balmainandbalmain.com Call Balmain and Balmain on 01672 870414 for more information.

28. THE STYLISH DOG COMPANY specialises in dog beds and accessories that complement your home interiors. Choose from a wide range of luxury dog beds, handmade collars and leads, personalised bowls and lots of great gifts for dog lovers, all made in the UK. Quote voucher code House for 10% off your first order. Visit www.thestylishdogcompany.com or call them on 01483 810036.

29. ATLANTICO RUGS create exclusive handmade tapestry rugs in pure wool. Designs range from traditional classic florals to modern contemporary linear patterns. For more information, contact anne@atlanticorugs.com visit www.atlanticorugs.com or call 020 8780 5288.

30. ROBERT LANGFORD is excited to be unpacking new stock this month. The Tate Cocktail table is 960mm in diameter and features a base in hand-finished gold leaf with a travertine top. The Erica Cocktail Table is 1020mm in diameter with hand-finished gold leaf on the base and a stylish vellum wrapped top. All can be viewed at the Kings Road showroom, 533 Kings Road or online at www.robertlangford.co.uk For more information, call 020 7352 1876.

31. DEVAS DESIGNS. Philippa Devas is an experienced interior designer whose interest in architecture and passion for furniture, art and antiques inspire her creation of elegant and comfortable interiors. She works closely with clients, also sourcing furniture, paintings and works of art either as a one-off or as part of a design project. To find out more, visit www.devasdesigns.co.uk or call 020 7584 9966.

32. IMPERIAL CANDLES is a British company that hand makes 100% natural soy wax candles with a piece of jewellery hidden inside, worth up to £2,000. These stylish candles will be the perfect addition to any home as an ideal gift for you or your loved ones. Visit www.imperialcandles.co.uk for 10% discount; enter HOUSE10 at checkout. Offer ends 04/07/15.

33. MILLBROOK BEDS. It's your best kept secret in the bedroom. Traditionally handmade in the UK for almost 70 years, Millbrook Beds are made to order using only the finest, locally-sourced, natural materials to offer the ultimate in sleep luxury. Visit www.millbrook-beds.co.uk email enquiry@millbrookbeds.co.uk or call 0845 373 1111 for more details.

34. Update your home for summer with a beautifully bespoke sofa or chair from **MULTIYORK**. With over 50 styles to choose from, each piece is hand-crafted by hand in Norfolk and is available in 1000's of fabrics including designer ranges with High-Street fashion brand Monsoon, Osborne & Little and Nina Campbell as well as Multiyork's in-house Studio Collection. Call 0333 358 3325 or visit www.multiyork.co.uk for more information.

35. W SITCH & CO. Working in the trade since 1776, the Sitch family moved to their current premises in the 1870s from where they continue to specialise in the reproduction and renovation of antique lighting, be it the repair, rewiring or renovation of your own light fitting, or by offering you one from their selection of thousands of antiques or one of their reproductions which are made on the premises following traditional techniques. For further information, visit them at 48 Berwick Street, London W1F 8JD, call 020 7437 3776, or browse www.wsitch.co.uk

36. THE SWEDISH WOODEN HORSE's traditional "Dala Horse" is a beautifully hand crafted interior accessory. Available in varying sizes and a selection of desirable colours, from pastels to more modern hues, each wooden statuette is made to order in the Dalarna province in Sweden. The perfect pop of colour to brighten any room. Enjoy 10% off the full range of home accessories using code H&G10 until 31 July 2015. Visit, www.theswedishwoodenhorse.com email info@theswedishwoodenhorse.com or call 07767 471628 for more information.

37. ANDREW NEBBETT DESIGNS offer the best bespoke zinc top tables in the UK! They are handmade in Devon, and showcased in their established London showroom. Bespoke sizes and designs, from sleek, contemporary to antique, distressed. Visit the website www.andrewnebbett.co.uk and be inspired! Call 020 7723 2303 to find out more.

38. ON REFLECTION MIRRORS offer a wide selection of beautiful, original, antique and vintage mirrors, including many Venetian mirrors, which you can see at www.antiquemirrors.co.uk They regularly exhibit at the Battersea Decorative Fair, London, or to see all available stock, visit their showroom any time on the Somerset/Dorset border. Open by appointment only. Call 01963 220723 or email info@on-reflection.co.uk

39. COLOGNE & COTTON has been at the forefront of beautifully designed pure cotton bed and bath linen for 25 years. Discover simple checks and stripes and classic white embroidery together with fabulous fragrances and luxury bath products. Visit their shops, call 0845 262 2212 for a catalogue or view www.cologneandcotton.com to find out more.

40. Scandinavian vintage at OYSTER CATCHER INTERIORS. Specially sourced and imported from Sweden, stunning original Scandinavian Gustavian antiques at competitive prices, such as beautiful armoires, Mora clocks, corner cupboards and lots more! Oyster Catcher also offers a range of beautiful aged leather arm chairs, trunks, coffee tables and a stunning drinks cabinet! To see their collection, visit www.oystercatcherinteriors.com or call 01823 336686, 10am-5pm, Tues-Sat with any enquiries.

41. GLAZEBROOK & CO. create quintessentially British silver and stainless steel cutlery to the highest quality. This delightful range is Old English mirror finish stainless steel with cream handled knives (dishwasher safe). Set of six at £300. To investigate, visit www.glazebrook.com or call 020 7731 7135.

42. ADAM WILLIAMS DESIGN presents the stunning Polaris console table, also available in a range of dining tables. Manufactured in faux or solid patinated bronze with a 20mm glass top. It would be a desirable acquisition to either traditional or contemporary interiors. See this and the complete collection on the new website www.adamwilliamsdesign.co.uk email info@adamwilliamsdesign.co.uk or call 01749 830505.

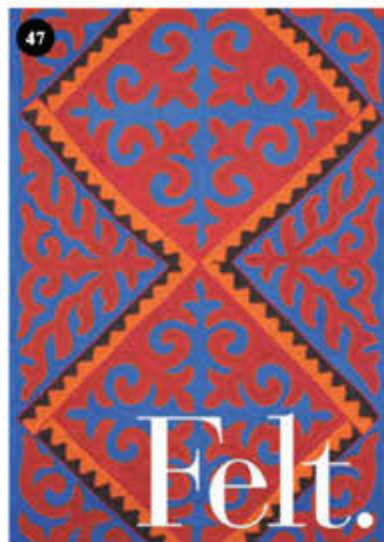
43. GINGER KAT specialises in bespoke decorated furniture. Based in the Chiltern Valley, they create inventive, daring and unique pieces for customers nationwide. Working with both new and reclaimed furniture, each piece tells its own special story. For more information, visit www.gingerkat.co.uk email mark@gingerkat.co.uk or call 07595 046008.

44. CHAPEL STREET LONDON have launched a new Mid Century furniture range to add to their current collection of beautifully handmade sofas, armchairs, dining chairs, stools, ottomans, beds and headboards. Available on short lead times and are suitable for commercial or residential use. For all enquiries, call 020 8576 6644 or visit www.chapelstreetlondon.com

45. For lamps to fall in love with, look no further than POOKY. Not only have the Pooky people designed a collection of lamps that are beautiful and affordable, but thanks to the rather clever Pooky Picker on their website, you can mix and match any lamp with any shade then view your creation on screen before buying. Genius! Pooky lamps are available in resin, wood, metal, ceramic and glass – and they all come with brass fittings and a twisted flex. Visit www.pooky.com email hello@pooky.com or call 020 7351 3003.

46. SOFA.COM offer beautiful and comfortable sofas, beds and chairs that are exceptionally well-made at reasonable prices. Choose from their range of wonderful house fabrics, or have something made in a fabric of your choice. For more information and for reader offers, call 0345 400 2222, go to www.sofa.com/house or visit their London or Bath showroom. Pictured is the Holly three seat sofa in Rose house viscose linen, from £910.





47

Felt.

48



47. FELT's unique collection of rugs, floor cushions and cushions are handmade by the nomadic peoples of Kyrgyzstan. From dazzling and bright to elegant and subtle, they suit both traditional and contemporary interiors. Viewing by appointment in London, SW12. Call 020 8772 0358 or visit www.feltrugs.co.uk for more information.



49

48. LEATHER CHAIRS OF BATH is celebrating 25 years as a family run business specialising in English handmade leather sofas and chairs. Visit their showroom at 600 King's Road, London SW6, or see what they do at www.leatherchairs.co.uk Call 020 7731 1198 to find out more.



Caroline Fooks
INTERIOR DESIGN

49. ART REBELLION proudly presents Mini car furniture. Single/double seaters, Mini bars, Mini beds and Mini theatres created by award winning UK artist George Ioannou. For their extensive range of furniture and artworks, visit www.artrebellion.co.uk or call 020 8668 0007 to find out more.

50. CAROLINE FOOKS INTERIOR DESIGN create stylish interiors. The portfolio ranges from rural retreats and country houses to flats in the UK and abroad. They also offer a service of styling and room arranging, including photo shoots for private clients and estate agents. Contact them before putting your house on the market, to add value to your home. Visit Sullivan Enterprise Centre, Sullivan Road, London SW6 3DJ, call 020 7386 5772 or visit their website at www.carolinefooksdesign.com



51

51. BLUE ISLE's online boutique collection of furniture, lighting and accessories includes striking, unusual lamps, pale washed oak tables and chests, and stylish reclaimed wood and metal tables. Shown here, the new 'Gallery' charcoal linen chair, Beau-Monde oak desk, and Ocean Blue throw and cushion. Timeless style and

affordable luxury. Visit www.blueisle.co.uk or call 01425 653031 to find out more.



52

52. DEVOL KITCHENS have been making classic English furniture for 25 years and offer a free design service. deVOL have three kitchen ranges; Real Shaker kitchens are simple and affordable, Classic English kitchens are bespoke Georgian designs and the retro Air range evokes 20th century design classics. All furniture is made in their workshop in Leicestershire and can be seen at deVOL's beautiful Cotes Mill showrooms in a renovated watermill and their brand new showroom in Clerkenwell, London. Visit www.devolkitchens.co.uk or call 01509 261000 for more information.

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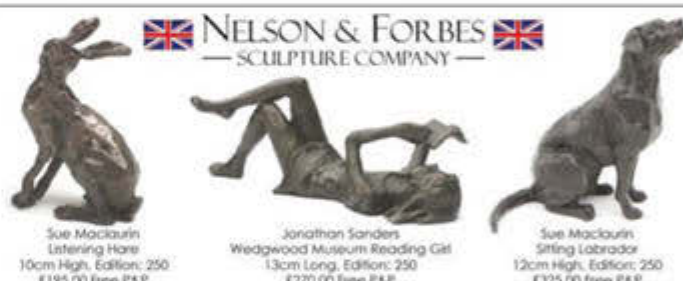
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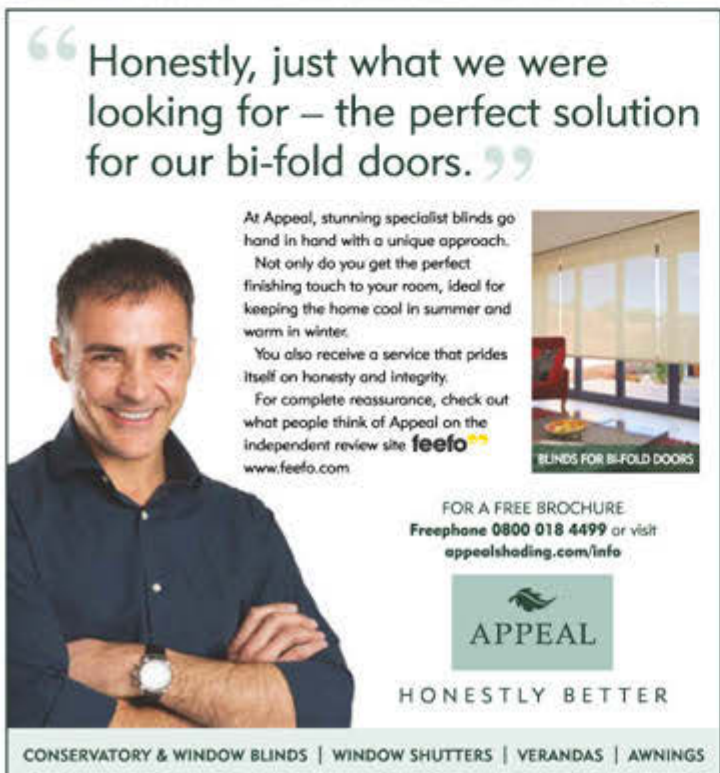
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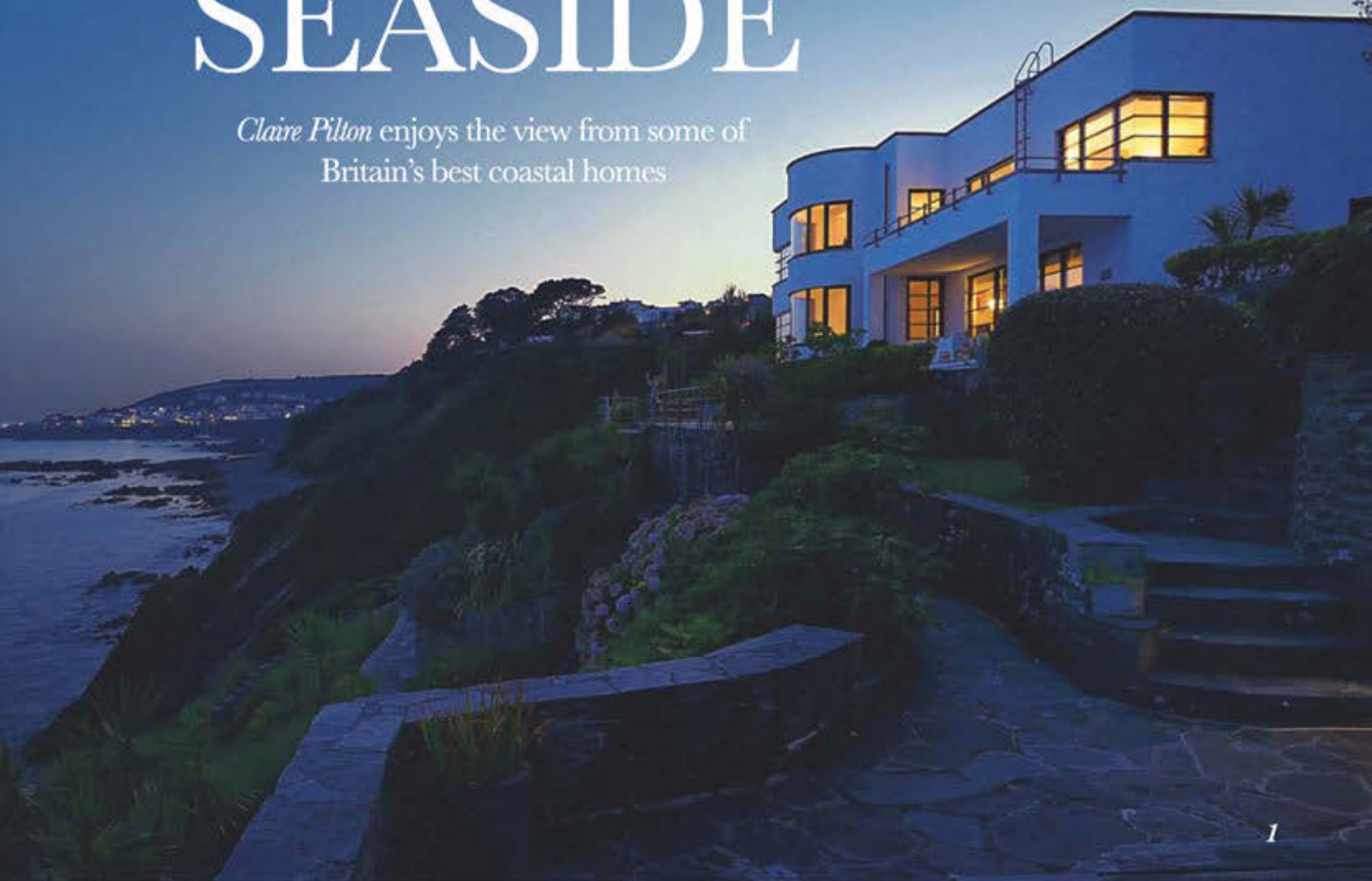
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Claire Pilton enjoys the view from some of
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1

One of Cornwall's finest coastal houses is for sale at Plaidy where cliff-top properties sit between the sea of Looe Bay and the Cornish countryside behind. Dating from the 1930s, **Gradna** (1) was reputedly built by the Wills tobacco family as their holiday retreat; the five-bedroom house then passed to Lord Bath whose son, the present Marquess (of Longleat fame) spent childhood holidays here. In the 1990s architect Stan Bolt oversaw every inch of Gradna's decade-long restoration; the finest fittings from Europe are teamed with the 'best of British' views that span the entire bay. Gradna has access to, and ownership of, the foreshore and is on the market through Savills (01872 243200) for £3 million. Savills' researcher Sophie Chick reports, 'Average property prices within 100m of the British coastline are 12.4% higher than those within 1km. The north-east and north-west of England carry the biggest premi-

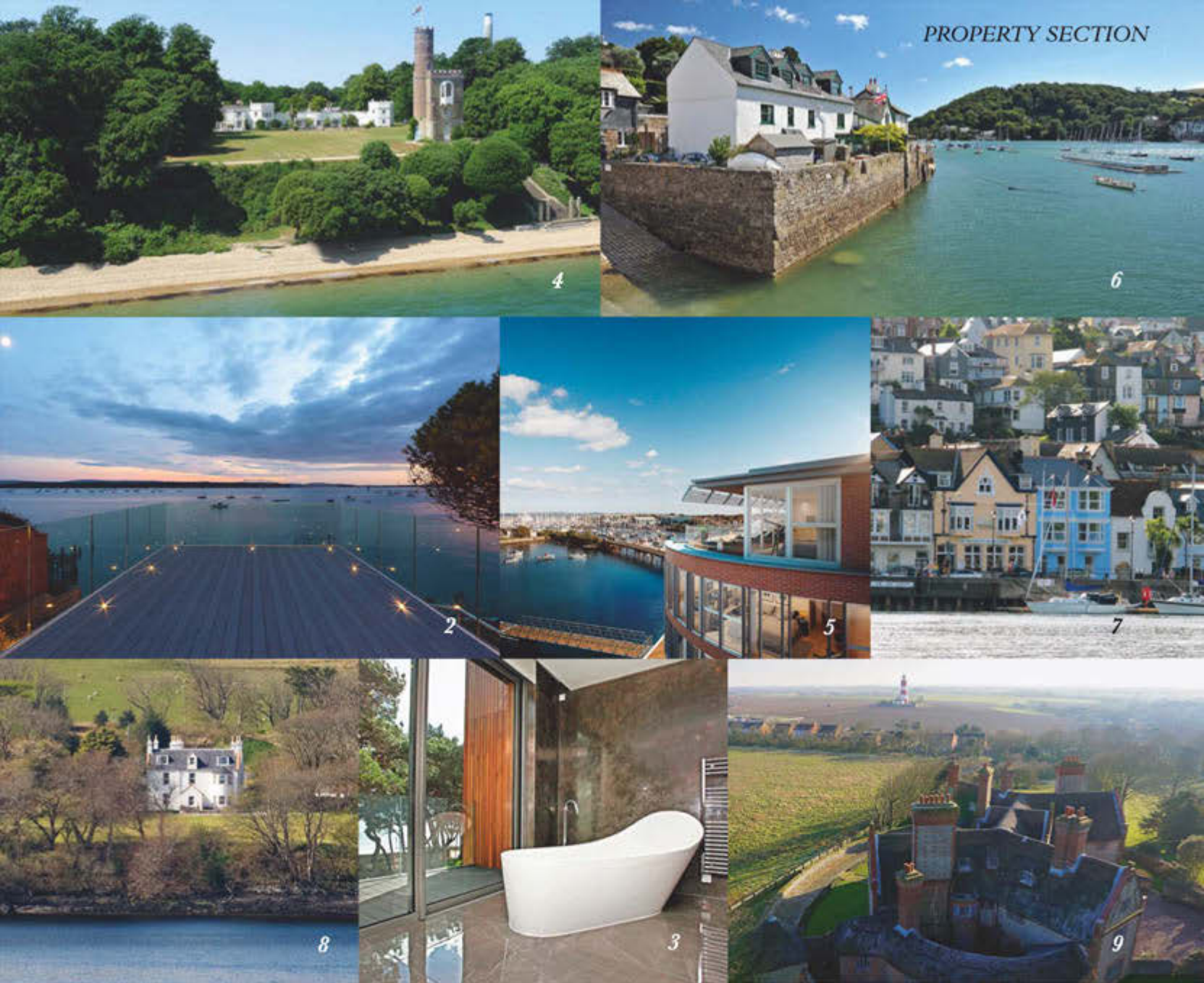
ums at 41.3% and 25.4%, although average prices are highest in the south-west and south-east. Dorset boasts the most expensive coastline of any county, reflecting the ultra-prime coastal hotspots of Sandbanks and Canford Cliffs.'

Vanquish (2) is a £7.5 million marine villa with views over Poole Harbour to Brownsea Island and the Sandbanks peninsula. Well placed for Parkstone Yacht Club, Salterns Marina and Lilliput village, it sports all the toys including an indoor pool, media room, bar and snooker area, wine store and gym; but what really sets this six-bedroom trophy home apart is a private mooring area complete with a jetty, slipway and boathouse. Vanquish is for sale through Hamptons (01202 366707), which is also marketing a pair of brand-new, beach-fronting four-/five-bedroom houses on Sandbanks for £6.5 million a piece. **La Baie** and **La Plage** (3) are arranged over four (lift accessed) floors which all feature large balconies; on the ground floor, an indoor pool opens

to wooded gardens and a private terrace with steps to the award-winning beach. There is even a view from the loo in the master suite across Poole Bay to Studland and Old Harry Rocks.

Cross counties to Hampshire, and 17 miles from Southampton, near Lepe, £6.5 million will stretch to a huge and historic home with 11 bedrooms, a staff flat, granny annex and a cottage. For sale through Strutt & Parker (01962 869999), **Eaglehurst** (4) sits on the edge of the New Forest in some 10 acres of grounds that sweep down to the shores of the Solent. The property is Grade II listed and dates from the early 1800s. Queen Victoria holidayed here before she acquired Osborne House, and Marconi stayed here while conducting his wireless experiments in 1912.

Two miles from the New Forest with views over Lymington River and the town to the Isle of Wight beyond, the 12 villas at 'Lymington Shores' (5) (01590 670348) will be within a five-minute walk of



the Georgian coastal town and sailing resort. Due for completion at the end of 2016, this Redrow Homes development provides a mix of 156 one-, two- and three-bedroom apartments that start from £325,000. The detached villas have four or five bedrooms, a large roof terrace and a water-fronting terrace garden; prices range from £1.5 million to £1.9 million.

Alternatively in Kingswear, South Devon, Knight Frank (01392 423111) is seeking £1.99 million for a six-bedroom house that dates from 1640 and has been in the same family for over a century.

Kittery Quay (6) has a running mooring that is accessed off the river garden patio; a nautical attribute which, according to Knight Frank's Waterfront Index, can command an astonishing average premium of 102% compared with private beach access, a jetty, pontoon or slipway that can secure average premiums of 80%, 90%, 106% and 113% respectively when compared to similar inland properties

without direct access to water. Kittery Quay, which also sits next to a public slipway, is located in the heart of one of the most popular destinations along the South Hams coastline; a favoured base with cruising yachties who wish to explore France, the Channel Islands and the creeks and harbours of the West Country, Kingswear is also just three minutes by ferry from Dartmouth.

Neighbouring Dartmouth Yacht Club on the town's South Embankment, a substantial double-fronted property currently provides two self-contained apartments with two- and three-bedrooms. Subject to any necessary permissions, Castle View House (7) could be restored back into a spacious family home with a walled garden, garage and stunning views over the River Dart, across to Kingswear and out to sea. Marchand Petit (01803 839190) is asking £1.1 million.

An extra £35,000, could see you and yours ensconced in a Scottish manor house on the shores

of a secluded sea loch. **Greshornish House** (8), near Portree on the Isle of Skye, operates as a family-run hotel but would, according to Smiths Gore (0131 3440888), easily revert to its original use as a family home. The 10-bedroom property and four-bedroom guest/ staff house are set in almost 10 acres of grounds complete with a tennis court, walled garden and woodland, a paved coastal platform, slipway, boat store and 200m of shore frontage.

Another manor house, this time of the unusual four-winged 'butterfly plan' variety, is for sale in the Norfolk village of Happisburgh. Designed in 1900 by John Ruskin's disciple Detmar Blow to take full advantage of the views along the coast, **Happisburgh Manor** (9) provides extensive eight-bedroom accommodation and costs £790,000 through Jackson-Stops & Staff (01603 612333). It is surrounded by 12 acres of paddocks and charming gardens that access the cliff tops and excellent sandy beaches below.

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Claire Pilton pushes the boat out and celebrates the best views in town

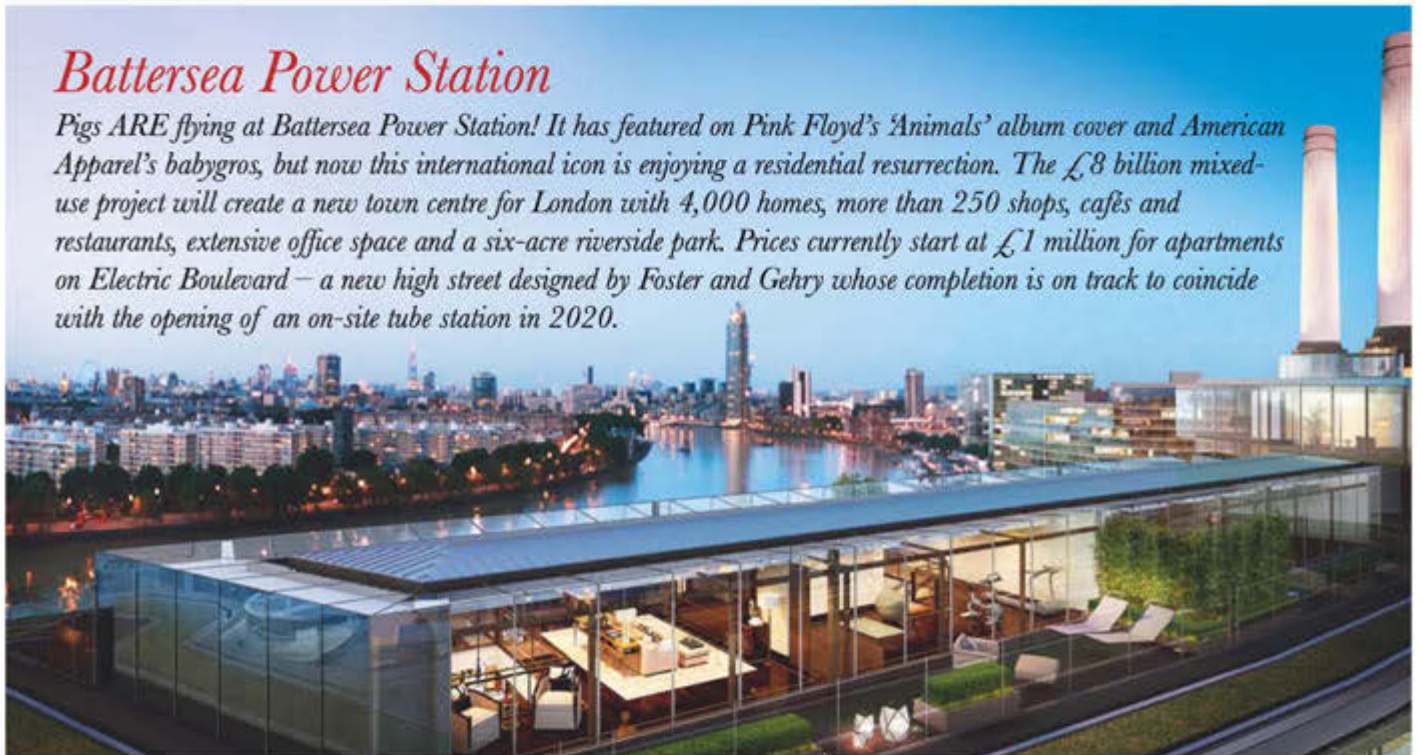
The view from One Tower Bridge is nothing less than spectacular

The Thames is why London exists. London was the biggest port of the world's greatest trading nation between the 16th and 20th centuries. Today its water-fronting homes can, according to Knight Frank, command premiums of 60%. There are some 25 miles of prime riverbank between

Battersea and the Thames Barrier where many of the capital's most historic and iconic sites are now synonymous with a new wave of designer developments. Yet at a time when London has never seen so much luxury construction work, the Thames provides an open outlook that can never be built on and provides spectacular views night and day.

Battersea Power Station

Pigs ARE flying at Battersea Power Station! It has featured on Pink Floyd's 'Animals' album cover and American Apparel's babygros, but now this international icon is enjoying a residential resurrection. The £8 billion mixed-use project will create a new town centre for London with 4,000 homes, more than 250 shops, cafés and restaurants, extensive office space and a six-acre riverside park. Prices currently start at £1 million for apartments on Electric Boulevard – a new high street designed by Foster and Gehry whose completion is on track to coincide with the opening of an on-site tube station in 2020.





An architect's penthouse

Richard Rogers' 'glass mountain' was completed in 2000 beside Battersea's Grade I-listed St Mary's. Originally designed for RR himself, this three-bedroom penthouse on Montevetro's seventh/eighth floors costs £7.5 million through Savills (020 3402 1900). Three terraces and huge windows are teamed with triple-height ceilings and an open-plan design that displays Rogers' signature use of steel and glass.



Fulham riverside

Ever so handy for The Hurlingham Club, this four-bedroom duplex is situated on the fourth and fifth floors of the Victorian mansion block at Hurlingham Court, Ranelagh Gardens, SW6. Featuring Thames-side balconies at both levels and access to the communal gardens and river walkway, it is on the market for £2.75 million through John D Wood (020 7731 4223).



Views of Albert Bridge

Cheyne Walk, SW3, remains one of London's most elegant riverside addresses with its predominantly Georgian and Victorian houses. Designed by Arts & Crafts architect CR Ashbee, this Grade II-listed four-bedroom house has open views across the Thames and Albert Bridge. Complete with a garden and one-bedroom cottage, Knight Frank (020 7349 4300) and Savills (020 7581 5234) are seeking £10.5 million.

Greenwich Peninsula

The man behind The Knightsbridge Apartments is now masterminding London's largest regeneration scheme. Greenwich Peninsula has 1.6 miles of Thames frontage, neighbours the O2 and is 15 minutes from Green Park underground. But how to create exclusivity on a 150-acre site where five districts will provide 15,000 homes? Developer Knight Dragon's Sammy Lee is identifying different designers who appeal to different audiences within the fashion-conscious context of limited editions. First up is Tom Dixon whose collection of 40 'playful' apartments marks the launch of Upper Riverside where prices start at £400,000.



Tom Dixon's distinctive style is shown in a limited edition of studios, lofts and penthouses with high-concept interiors

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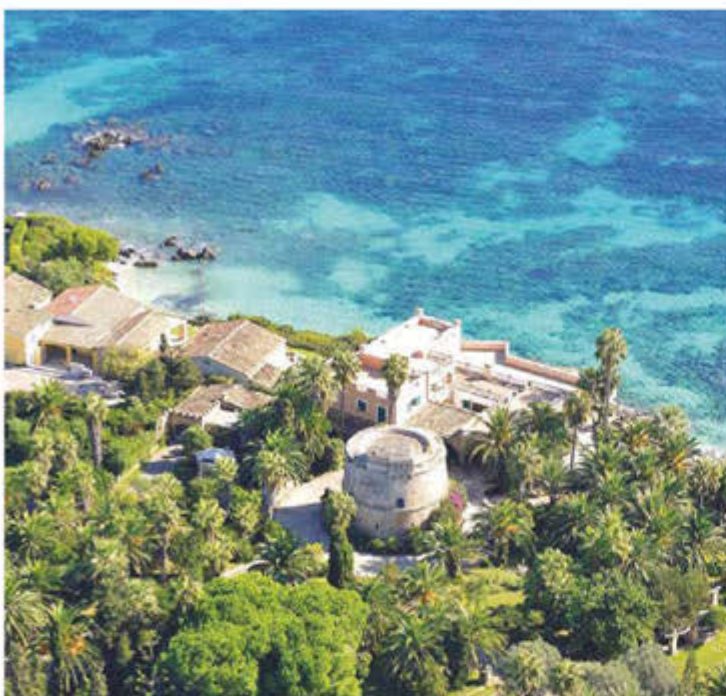
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NOTEBOOK

Rosemary Brooke reports on this month's highlights – from a floral tribute to a Spanish celebrity



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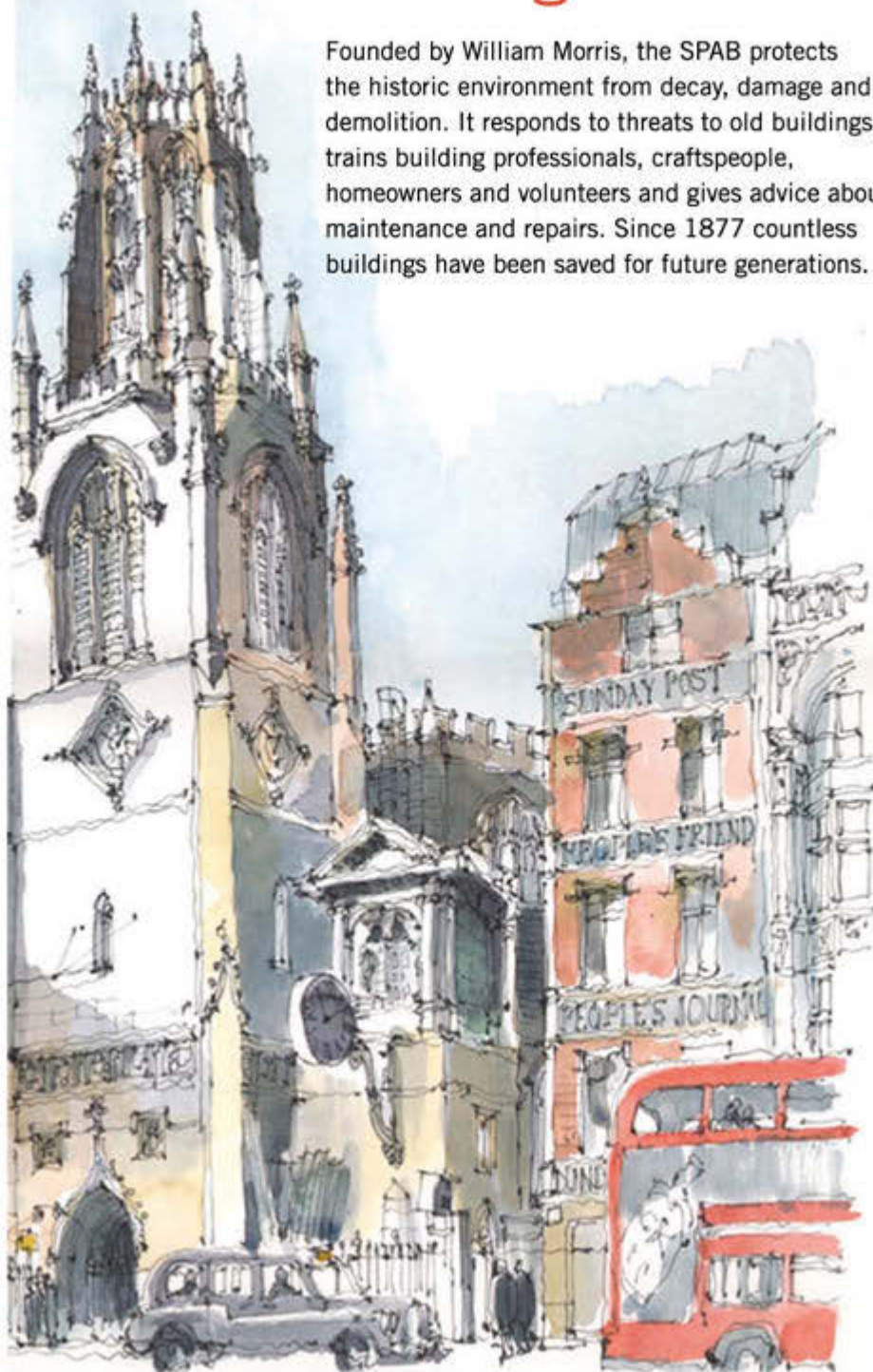


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The dos and don'ts of decorating, according to **Michael S Smith**

Meet the LA-based interior designer with a knack for antiques and the Obamas on speed dial

1 The dining room of a Belgravia flat decorated by Michael. **2** 'Macita' fabric, by Nile & York, £39 a metre, from Ian Sanderson. **3** A nineteenth-century Danish chair from Sibyl Colefax & John Fowler. **4** An antique bed with 'Indian Flower' fabric from Michael's Jasper collection. **5** A George Smith 'Signature' sofa. **6** Michael designed this Los Angeles bathroom and dressing room

Spend money on lighting and paint. Life feels better if you have a well-lit, beautifully finished space where you can read and relax. You can skimp on fabric quality; there are lots of wonderful plain linens and prints at all levels of the market (2). • **Don't focus on grey too much.** Especially in the UK, which often has grey light, it's time to focus on something new. • **Embrace antiques.** I always find great things at J F Chen in LA. I also love Sibyl Colefax & John Fowler (3) and Jamb in London, and Galerie Perrin in Paris. • **Avoid using marble and stone flooring in a drawing room unless it's in the Caribbean.** Save it for bathrooms and hallways. • **Invest in a good bed (4)** - mine is my favourite possession, because I travel so much. I like beds from Decorative Sleep in California. • **If it was a question of having one thing in an empty room, I'd suggest a well-made sofa** - I love the craftsmanship of sofas from George Smith (5) and George Sherlock. • **Tread carefully when decorating with intense colour.** Used beautifully, colour can be the greatest luxury, but used poorly it can be the greatest destroyer. • **Bathrooms should be luxurious (6).** Mine is a place where I decompress: I use my steam shower and my whirlpool bath every day. • **Have a bar in your house** - if you have a room for it and you happen to drink. It's a nice space to bring people together. • **Don't be afraid of making mistakes.** A percentage of things will not go well and you just have to accept it. It's not rocket science: it's just decorating. michaelsmithinc.com □



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KITCHENS & BATHROOMS

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14

CONTENTS

KITCHENS & BATHROOMS

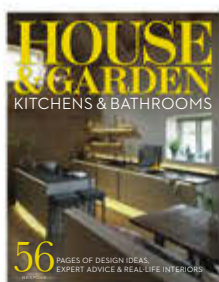
- 13 WHAT'S HOT** A round-up of the tastiest new objects and ideas for kitchens and bathrooms
- 29 LOVE TO COOK** Six pages of kitchen news: appliances, must-have gadgets and fresh takes on furniture
- 42 HOME FROM HOME** Emma Sims-Hilditch has created a convivial dining area within her new design studio
- 49 TOTALLY FLOORED** Stone, tiles or a wooden floor? Designs to get you thinking
- 50 HIDDEN DEPTHS** Sleek, streamlined looks rule supreme in a traditional country setting
- 52 MADE IN ENGLAND** A closer look at fine craftsmanship up and down the country
- 55 CLASS ACT** Culinary academy Tante Marie has new kitchens for their trainee chefs
- 58 SALT AND CHIC** Blissfully laid-back, minimalist chic in a designer kitchen in France
- 63 A PERFECT MIX** A converted property in Tyneside with a functional kitchen that marries old with new
- 66 ROOM TO GROW** A timeless kitchen design for a family with young children
- 70 IN THE ZONE** More accustomed to designing for clients, Andrew Hall turns his attention to his own home
- 74 TRUE TO FORM** A modern kitchen design where everything has its place
- 79 WISH LIST** New bathroom furniture and ways to make bath time more beautiful
- 88 PLACE TO LINGER** Up-and-coming interior designer Tom Carey creates a bath time sanctuary
- 90 LIME LIGHT** Limestone is used in abundance in an elegant London home
- 92 CLEAR VISION** Careful planning turns a tricky attic room into a spoiling shower feature
- 94 TWO'S COMPANY** Interior designer Martin Hulbert applies his elegant and quirky style to a London home
- 100 ON THE TILES** You don't need much space to have your own steam room as this bijou design shows
- 102 IN HARMONY** An oval bath takes on a sculptural aesthetic against a neutral backdrop
- 104 EXPERT TUTORIAL** Lighting designer Sally Storey offers gems of wisdom on lighting your bathroom □



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COVER: The 'Limehouse' kitchen from Neptune in the Sims Hilditch design studio.
PHOTOGRAPH: Mel Yates.

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Produced exclusively by the House & Garden Bespoke team. For enquiries, call 020-7152 3754. The Condé Nast Publications Ltd, Vogue House, 1 Hanover Square, London W1S 1JU. All details correct at time of going to press, but subject to change



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EDITOR'S LETTER



I was recently at a talk where *House & Garden* contributing editor Rita König showed an archive image of a bathroom from a house decorated by Nina Campbell. It came complete with swagged curtains, a sofa and a drinks trolley. Why not?

Decorating wise, bathroom design is now far more about sybaritic pleasure than pure function and inside these pages,

a tumbler of whisky seems the perfect accompaniment to

Tom Carey's exotic haven on page 88, and, surely, pink Champagne for Martin Hulbert's elegant boudoir design on page 94. In the kitchen, a separate drinks fridge seems to be

de rigueur, whether hidden or with vintages on show, and the trend for creating one living and eating space rather than having a separate kitchen and dining room shows no sign of

abating. Here, too, the design trend is about having an atmosphere that is less 'kitchen' – take a look at the sleek DesignSpace London scheme on page 50 – and more about bringing friends and family together in one place.

I'll raise a glass to that ☐

Carole Annett



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MEET THE TEAM



Darren Chung PHOTOGRAPHER

For 20 years Darren Chung has been photographing interiors with a focus on kitchens. His favourite design in these pages? 'I really liked the minimalist style of the Smallbone project in France,' he says. 'And the setting was gorgeous. I could definitely see myself hanging out there with friends.'

Jennifer Goulding WRITER

Freelance writer Jennifer Goulding is a mother of one and the former commissioning editor of *House & Garden*. 'The sleek, streamlined designs of both of the super-stylish kitchens I have written about here would work well in the most modest of spaces. Good news for my kitchen, which is in serious need of a makeover.'



Louisa Parker Bowles ACTING SPECIAL PROJECTS EDITOR

'The seemingly limitless imagination and ingenuity of interior designers never ceases to amaze and inspire me. Each of the professionals featured in this supplement has earned their place here by creating a distinct style and doing what they do with skill and panache.'

Emma J Page WRITER

Emma is an interiors, travel and lifestyle writer. 'My dream kitchen would be a simple design - preferably leading onto a herb garden somewhere in Provence. In reality, my apartment kitchen is a more modest affair but a big dining table means there's always room for friends to gather' □





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WHAT'S HOT

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Blue, black and bamboo

1 Hand-printed, braided jute **mat**, 'Willow Pattern', 30cm diameter, £45 for six, from The Braided Rug Company. **2** Oak **bench**, 'Grecian', 52 x 65 x 35cm, £1,020, from Matthew Cox. **3** Brass **towel rail**, 'St Leger' (black), by Giuseppe Corbisiero, 180 x 45 x 15cm, £1,561, from Bard & Brazier. **4** Ceramic **tiles**, 'Gotico Manises', 7cm square, \$13.50 per tile; 15cm square, \$33.75 per tile, from Antigua del Mar. **5** Hand-carved bamboo marquetry **tiles**, from left: 'Fonce Hypnose' and 'Damier Fonce', 30cm square, £680 a square metre, from DeFerranti. **6** Cotton **shower curtain**, 'Kojani Sketch' (slate), 180 x 180cm, £78, from Anthropologie. For suppliers' details, see *Stockists page* >



Pastels and weaves

1 Woven palm and steel wire **pendant lights**, 'Sarn', by Thinkk Studio, small, 14 x 20 x 18cm; and large, 30 x 30 x 28cm; €159 each, from Specimen Editions. **2** **Fabric**, 'Signal' (from top: spring, lagoon and cobalt), cotton mix, £62 a metre, from Kirkby Design. **3** Plastic vacuum **jug**, 'Geo' (white), £59, from Normann Copenhagen. **4** Plywood pegboard **shelving unit**, 'Peg-It-All', 114 x 65cm, £215 (including pegs and two shelves), from Kreisdesign. **5** Pine foldable **table and bench**, 'BB2'; table, 72 x 136 x 65cm, £775; and bench, 42 x 136 x 32.5cm, £475; from Simon Jones Studio. **6** Bamboo and corn powder biodegradable **strainers**, 'Zuperzozial', by Remco van der Leij for Capventure, £6 each, from Forma. *For suppliers' details, see Stockists page >*



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1 Marble **basin**, 'Bianco', 20 x 46cm diameter, £718.80, from Lapidica. **2** Ceramic **mirror**, 'Egret', 78 x 56cm, £3,120, from Victoria Stainow. **3** Handmade cotton **mats**, from top: 'Warm Grey Tweed' and 'Green Rhombus', 100 x 60cm, €130 each, from Ilaria. **4** Concrete **tiles**, 'Pencil Churriana' (old iron and milk), £204 a square metre, from Bert & May. **5** Steel and ash **shelf**, 'Stick System' (white), 58 x 73.4 x 50cm, £241.79, from Menu. **6** Paper-backed abaca **wallcovering**, 'Eli's Epic Abaca' (clockwise from top left: gallant grey, teal legacy, noble navy and wellspring white), 91cm wide, £58 a metre, from Phillip Jeffries. For suppliers' details, see Stockists page >

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Primary colours and graphic patterns

1 Laminated birch ply **trays**, 'Helios' (blue and yellow), and 'Doris' (blue and yellow), 33 x 43cm, €55 each, from Johanna Gullichsen. **2** Cotton and linen **aprons**, £36.99 each, from Falcon Enamelware. **3** Birch ply **plate rack**, 'Grill', by Andrew MacDonald, 42 x 69 x 25cm, from £200, from Setyard. **4** Stained-pine **bench**, 'Pew', 65 x 140 x 42.5cm, £750; and **chair**, 65 x 55 x 42.5cm, £495; both from Baines & Fricker. **5** Oak **trivet**, 'Timber', by Normann Copenhagen, £21, from Clippings. **6** Resin **egg cup** with stainless steel **spoon**, 'Dressed', by Marcel Wanders, £17 per set, from Alessi. *For suppliers' details, see Stockists page >*



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Metallic, check and grain

1 Wallpaper, 'Vincent' (34), £192 a 10-metre roll, from Sandberg. **2 Brass and glass wall light**, 'Leila Faceted', 20 x 11 x 15cm, £475, from Balineum. **3 Oak mirrors** with walnut hooks, 'Oak', by Tanti, 20cm diameter, £39, and 42cm diameter, £115, from Oates & Co. **4 Leather-covered towel rail**, 105 x 77 x 42cm, £645, from Paolo Moschino for Nicholas Haslam. **5 Oak and enamel vanity unit**, 'Newton', by Christopher Jenner, 85 x 83 x 70cm, £7,140, from Drummonds. **6 Chrome-plated zamak toothpaste-tube squeezer**, 'Buckle', by Gabriele Chiave and Lorenza Bozzoli, £12.50, from Alessi. *For suppliers' details, see Stockists page >*



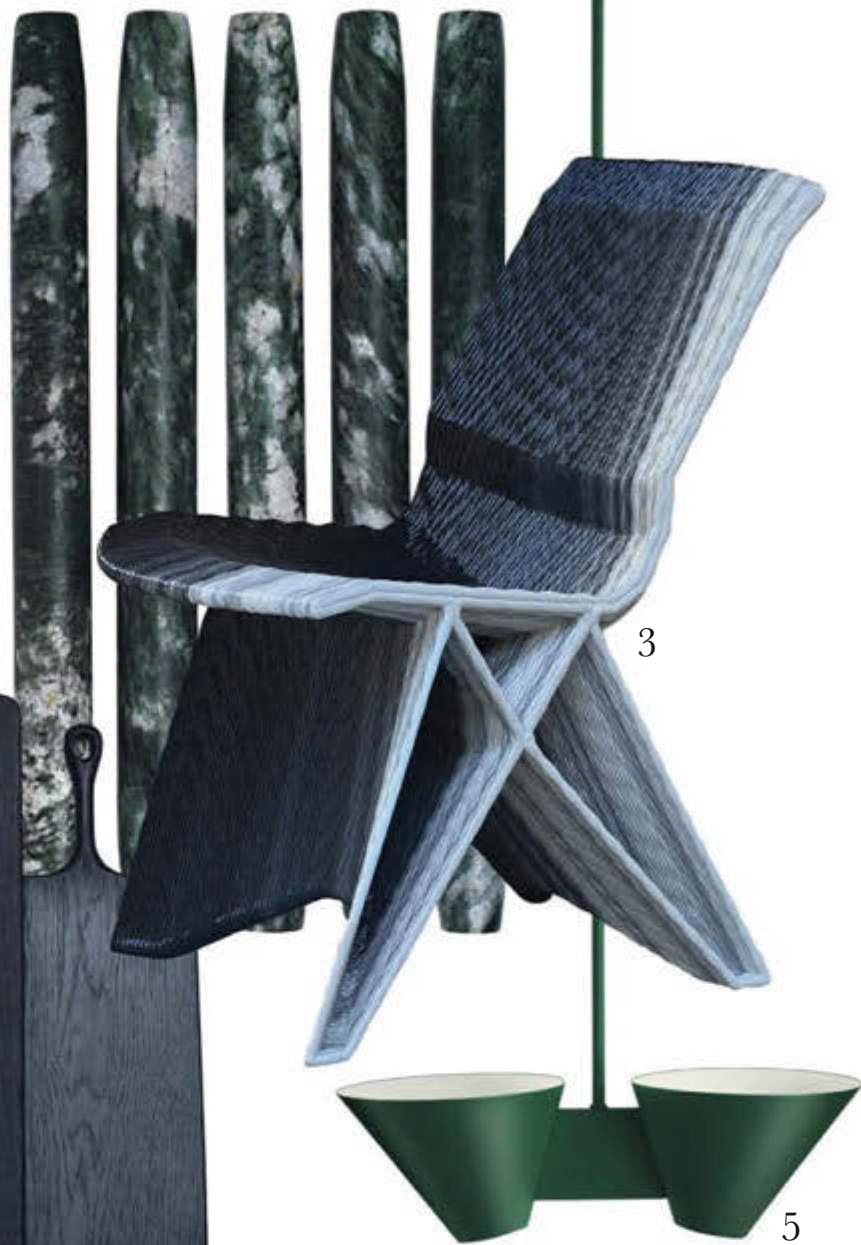
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Black, stone and jade

1 Wallpaper, 'Birdbranch Print' (black on stone), £522 for six 330 x 52cm panels, from Timorous Beasties. **2 Rolling pins** (jade), £12 each, from Holly's House. **3 Recycled synthetics chair**, 'Endless' (black), by Dirk Vander Kooij, 79 x 62 x 40cm, £580, from 19 Greek Street. **4 Oak chopping boards** (black reactive finish), by Joshua Vogel, from \$187 each, from Blackcreek Mercantile & Trading. **5 Metal pendant light**, 'Billy DL' (green), 86 x 41 x 18cm, £630, from Kalmar Werkstätten. **6 Black Irish limestone basin**, 'Trough', 20 x 70 x 45cm, £1,440, from Lapidica. *For suppliers' details, see Stockists page >*



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Neons and pastels

1 Ceramic **tiles**, 'Scales', by MUT Design for Harmony, 12cm square, £4.64 per tile, from Dienes. **2** Metal and oak **towel hanger**, 20.5cm diameter, €35; and **loo roll holder**, 15 x 17.5cm, €30; from Ferm Living. **3** Silicone **vessels**, by Finell, from left: 'Sway' (neon melon), £35, 'Spin' (black), £59; and 'Poke' (mint), £75; from Do Shop. **4** Vitrite **tub**, 'Rockwell' (blue), 69 x 170 x 80cm, £5,880, from The Water Monopoly. **5** **Candles**, 'Glacier' (turquoise), by Brynjar Sigurðarson, from €33, from PCM Design. **6** Brass and ceramic-coated polyester thread **mirror**, 'Colour Wheels', by John Jones and Aimee Betts, 80cm diameter, £4,835, from The New Craftsmen. *For suppliers' details, see Stockists page* □

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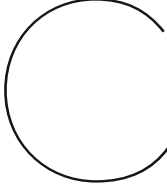
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SLEEK AND CHIC

With two London showrooms and a team of experts on hand, DesignSpace London is perfectly poised to help you create a high-end living space with a difference

 Choosing and designing a new kitchen is not something to be taken lightly and creating a fabulous yet functional space that stands out from the rest can be a daunting task, which is where DesignSpace London comes in.

One of the capital's key destinations for inspirational design, DesignSpace London's Battersea showroom, housed in an industrial warehouse, is bursting with sleek, contemporary kitchens, bathrooms and living spaces, showcasing the very best of Italian design.

Among the statement pieces on offer are kitchens and bathrooms by Italian brand Modulnova. This dynamic company produces state-of-the-art kitchens with purpose-designed interior fittings. Pocket doors open to reveal the cooking zone, yet when closed, the module becomes a stunning piece of furniture in its own right. The new 'Blade' kitchen features lightweight, 10mm-thick aluminium, which allows for single doors up to 2.7 metres tall, giving designers greater freedom. Meanwhile, Modulnova is currently focusing on new generation finishes such as Kerlite, a high-quality cladding made from porcelain, and Cemento, an advanced cladding technology where stone finishes flow seamlessly from cabinets to tops.

Feeling overwhelmed by all the choice available? DesignSpace London provides a full design service – its team of technically skilled designers will talk you through your options and, whether you are an individual or a developer, you can use its extensive experience and high-quality service to manage any small or medium-sized projects and find creative solutions to meet your needs. The Special Projects team offers a design and consultation service, enabling developers to really maximise the impact of kitchens in their property and ensure the end result is bespoke.

And if you want to focus on your kitchen alone, head to DesignSpace London's Wigmore Street studio, which is dedicated exclusively to Modulnova products, all housed in realistic living spaces, alongside modular furniture that helps make the transition from cooking to living zones, to give you an idea of what your dream kitchen and living area might look like.

A favourite with high-end architects and interior designers, many of whom feature in *House & Garden's* list of '100 Leading Interior Designers', DesignSpace London is a perfect choice for those looking to create a modern, high-concept living space with a real difference. With the help of its expert team, creating that fabulous new kitchen might not be so daunting after all □

DesignSpace London: 020-7487 5077; designspacelondon.com



ANTICLOCKWISE FROM ABOVE Modulnova's 'Blade' kitchen collection features an island in white Fenix NTM with 10mm-thick doors on tall wall units in an 'iron dust' finish. Made from Kerlite, the 'Blade' island is seen here in 'black fossil' with tall units in black anodized aluminium. Modulnova 'Twenty' kitchen collection in Pietra Piasentina natural stone. Modulnova's 'Oval' basin in Pietra Piasentina stone



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◀ Ocean life

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With an array of inspiring, classic yet contemporary designs, it's little wonder that Mark Wilkinson Furniture can count chef Michel Roux Jr as a fan. View its fabulous kitchen displays in the newly refurbished showroom on Holland Park Avenue. [01380-850007](tel:01380-850007); markwilkinson.co.uk

▼ Pure and simple

Dekton by Cosentino offers the most scratch-resistant surface on the market, created using a brand-new blend of raw materials that make it perfect for kitchens. Completely stain-proof, it can also withstand high temperatures without burning. Choose from a variety of colours including, the marble-effect 'Aura', seen below. Prices start at £450 per square metre. [01256-761229](tel:01256-761229); dekton.co.uk ▷





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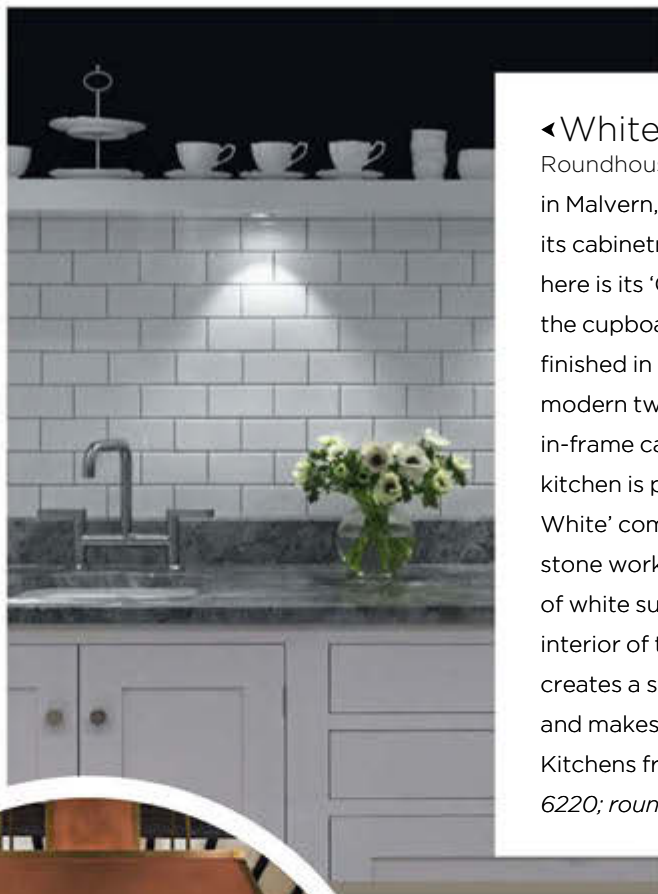
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► Scandi crush

Ikea offers a wide selection of glassware and tableware which, when displayed on open shelves, gives a homely, welcoming feel and is a great way to brighten up a kitchen. You can even get creative by personalising the glass bottles and jars with ribbon and decorative labels. Shown here is the glass 'Korken' bottle, £2, and stoneware 'Dukning' bowl, £4, both from Ikea. 020-3645 0000; ikea.com



◀ White on

Roundhouse has its own factory in Malvern, Worcestershire, where its cabinetmakers are based. Seen here is its 'Classic' design, in which the cupboard interiors are finished in cherry wood and add a modern twist to traditional in-frame cabinetry. Here, the kitchen is painted in 'Strong White' combined with natural stone worktops and a splashback of white subway tiles. Painting the interior of the box shelf black creates a silhouette of tableware and makes a bold contrast. Kitchens from £35,000. 020-7297 6220; roundhousedesign.com

TRUE PRO

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▼ Beautifully bespoke

Luxury kitchen designer Nicholas Anthony has relaunched its state-of-the-art showroom in Knightsbridge. Kitchens by SieMatic in a wide range of styles and materials are perfectly complemented by bespoke furniture in handmade wooden and polished-steel door fronts. Beautifully staged accessories, dramatic wall decoration and lighting options complete the look. From £30,000. 0800-068 3603; nicholas-anthony.co.uk



◀ Where old meets new

The style of British kitchen specialist Plain English fuses the ornamentation of the Victorian period with the pared-down aesthetic of the Edwardians. It can be seen here in its 'Osea' kitchen, which features cupboards painted in the company's own colours, 'Inky Nib' and 'Draughty Passage'. The handles are forged blackened steel and worktops are Belgian fossil stone. This and other designs can be seen at Plain English's recently refurbished Marylebone showroom. Kitchens cost from £40,000. 020-7486 2674; plainenglishdesign.co.uk





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Established in 1994 as a family business, Chamber Furniture handmakes bespoke kitchens and products in its Kent workshop. From £40,000. 01959-532 553; chamberfurniture.co.uk



▲ On the up

Team 7 is a maker of solid wood kitchens from Austria with all the canny extras: thoughtful storage, integrated lighting and solid, natural materials that you would expect from a high-end manufacturer, but with a surprising twist. This 'K7' white-glass kitchen has a walnut island with a quartz worktop that elevates and descends from a height of 74cm to 114cm, at the touch of a button. It transforms the island from a kitchen table to a cooking zone and, at full elevation, a sociable bar. Team 7 kitchens are available from Wharfside, which has a new showroom in Shoreditch, N1. The 'K7' kitchen island costs £33,000 and 'K7' kitchens cost from £60,000. 020-7253 3206; wharfside.co.uk

► Fresh design

Liebherr's innovative BlackSteel range of kitchen appliances fuses high-tech design with a 'SmartSteel' black stainless-steel finish. By storing food at just above zero degrees and an ideal humidity level, these chic appliances also hold the key to long-lasting freshness. 0333-014 7888; myliebherr.co.uk



▲ Cool as ice

Impress your dinner guests with some homemade ice cream or sorbet, using the Cuisinart 'Gelato and Ice Cream Professional', £250. Simply select your recipe, add the ingredients, set the timer and, hey presto, your dessert will be ready in as little as 40 minutes.

0370-240 6902; cuisinart.co.uk ►



▼ Pure and simple

John Lewis of Hungerford has given its Oxford and Harrogate showrooms a makeover, to include the latest handleless Pure and Urban ranges, as well as other lines such as the Artisan (seen below). The Pure kitchen unites modern style with a mid-century feel, while the Urban delivers a clean, modern aesthetic. Prices start at £17,000. 0700-278 4726; john-lewis.co.uk





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► Big impact

Floor-to-ceiling cupboards, statement chandeliers, side-by-side integrated Sub-Zero appliances and chunky furniture give this Hamptons-inspired kitchen, pictured right, the wow factor. As with all Hayburn & Co kitchens, the design evolved from a collaboration between the client and the design team. Alongside the aesthetic oomph, meticulous attention has been paid to functional details throughout. Case in point are the elegant tulipwood cabinets, which were hand-painted on site. These house all the small appliances, crockery and larder essentials, meaning workspace is maximised. And, within the kitchen, two sinks, two ovens and two dishwashers mean there is room for everyone to work their culinary magic. From £35,000. 08453-712420; hayburn.co.uk



▼ Kitchen secrets

Linley has entered the kitchen market, specialising in fitted cabinetry which is, as you would expect, made to the same high standards that are synonymous with the brand worldwide. The kitchens feature solid walnut and oak with hand-painted finishes on the cabinetry or specialist veneers such as eucalyptus, rosewood or macassar ebony. There is a choice of bespoke engineered Linley handles and clients can also opt for a hidden drawer – the finishing touch found in many of its designs. From £80,000. 020-7824 7216; davidlinley.com



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▲ Cool runnings

The new Zip 'Hydrotap' delivers chilled still or sparkling filtered water, as well as boiling filtered water. This genius appliance filters the water 25 times finer than before, giving you crystal-clear, better-tasting water on tap. We'll drink to that. From £1,662. 0146-285 1103; zip-hydrotap.co.uk



◀ Ultimate chef's table

At first glance, this central kitchen table looks like an island workstation but is, in fact, a free-standing induction hob. For flamboyant chefs and amateur cooks who love an audience, the 'La Cornue W' island is the ultimate addition. Part of a collection created in collaboration with renowned architect Jean-Michel Wilmotte (think: Mandarin Oriental, Paris), it combines top-flight design and technical innovation. The W range is, like all La Cornue ovens, hand-built to order, in the company's workshops just outside Paris and costs from £16,260. 0870-789 5107; lacornue.com ►

► Less is more

Tim Moss kitchens have an understated simplicity and always use high-quality natural materials. The company is based in north London. From £40,000.

020-8444 9911; timmoss.co.uk



THE WOW FACTOR
Sub-Zero and Wolf's New Generation range encompasses convection steam ovens, coffee systems, cooktops and wine storage. 0845-250 0010; subzero-wolf.co.uk

▼ Morning coffee

Like having a barista in your kitchen, the 60cm built-in coffee maker from Fisher & Paykel is designed to make coffee just the way you like it. It offers adjustable coffee strength and temperature, multiple coffee cup sizes and 15-bar pressure at the touch of a button. The touch-control display includes refill, cleaning and maintenance data and you can programme an automatic setting on the electronic touch panel to start up at the same time each day so your perfect brew is ready and waiting. It costs £1,749.99 from Fisher & Paykel. 0800-0886 605; fisherpaykel.com



▼ Built to last

Harvey Jones has created more than 15,000 bespoke kitchens so they certainly know their stuff. The 'Linear' kitchen, pictured below, features the long-lasting framed construction that has made the company famous. Sleek lines, concealed hinges and open shelving create the illusion of more space while still allowing scope for original features to be seamlessly absorbed into the contemporary aesthetic. From £18,000. 0800-389 7365; harveyjones.com □



► Throw back

Give your cooking area a retro touch with the latest hob from Smeg. The new 'SR964' traditional gas hob is part of the brand's new Victoria built-in range and is available in cream (seen right), white, black and stainless steel. From £249. 0844-557 9907; smeguk.com



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TIMELESS AND MODERN

The Aga cooker's enduring appeal lies in its ability to move with the times. New designs offer state-of-the-art technology alongside functionality that suits all lifestyles



When it comes to creating a warm, inviting kitchen setting, Aga is the first name that springs to mind. Now, by combining the iconic design with state-of-the-art technology, these much loved cast-iron ovens offer extra functionality to provide clients with a modern twist on a classic.

The new generation of models includes the Aga 'Total Control' range, with the same good looks of a traditional Aga cooker and using the same gentle radiant heat to cook food, but can be turned on and off at the touch of a button. In this range, there are three-oven or five-oven models, available in 14 beautiful, contemporary colours. For even more flexibility, there is also the Aga 'Total Control' model, which can be programmed via an app.

'Dual Control' cookers work exactly like the traditional Aga cooker, except that the two hotplates can be switched on and off. The ovens remain permanently on but can be set to a low-energy mode. So in summer, you can simply use the hotplates and turn the ovens off altogether. The other good news is that the new generation of 'Dual Control' cookers can cost up to 50 per cent less to run than a traditional Aga.

Finally, if you dream of having an Aga but think your kitchen is too small, take a look at the new small but perfectly formed 'City60'. At just 60 centimetres wide, this clever design is a compact masterclass in space management and will fit neatly into the space of a conventional cooker. It has two ovens and a hotplate that can be used for boiling or simmering, and can be switched on and off as you please.

So, whatever your lifestyle, if you appreciate great design and love good food, there's now an Aga waiting for you □

CLOCKWISE FROM TOP LEFT The new Aga 'Total Control'. Aga 'Dual Control'. The Aga 'City60' seen in the black and pistachio colourways (bottom)

For more information on Aga cookers and to book a demonstration, call 0845-712 5207 or visit agaliving.com



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Home from home

TEXT CAROLE ANNETT PHOTOGRAPHS MEL YATES

THIS PAGE The 'Limehouse' kitchen from Neptune. **OPPOSITE**
ALL PICTURES Floating shelves provide storage for crockery (top
and centre left). The 'Limehouse' larder cupboard is perfect for tucking
away ingredients when not needed (centre right). Staff and clients enjoy
a seasonal lunch prepared by Moorish (centre). Floor-to-ceiling windows
open up to the garden from the dining area (bottom right)

The new premises for design practice Sims Hilditch showcase the owner's creativity as well as her husband's kitchen ranges and furniture. It is also a perfect entertaining space for staff and clients



Emma Sims-Hilditch has had a busy 18 months. Her interior design business has doubled in size – she now employs 12 staff including designers and project managers – and has moved out of her home into what was, just a year ago, a dilapidated and boarded-up public house showing little sign of potential.

Thanks to her expert eye, Emma saw beyond the decaying roof and overgrown garden and was instead drawn to the Cotswold stone and Georgian proportions. 'I had been looking for new premises for months as we had outgrown the office at home and, while clients loved coming





““Limehouse” is a working kitchen where staff eat together every day. I believe you have to love food to be a good kitchen designer, and John and I do’



to the house, it was difficult to separate work from family when the office was in the next room.’ The need for a bigger space and the pub’s location just a mile from home persuaded Emma to buy it.

With the help of her husband, John, and Mark Watson of the architecture firm and surveyors Watson, Bertram and Fell, they set about a redesign. There was little merit inside but as Emma explains, ‘The building had amazing bones, and lovely stone which we repointed with traditional lime mortar.’ They opened up the interior, added Dutch timber flooring and put pine boards on the ceiling, white-washed with a mixture of water and emulsion for a textured look.

As well as her own interiors practice,



OPPOSITE Emma in her office. **THIS PAGE** CLOCKWISE FROM TOP LEFT A meeting room. Sample paints in a drawer. Senior designer Garry Meakins and Emma Sims-Hilditch in the studio. Mood boards. The view from Emma’s office in to the rest of the studio

Sims Hilditch, Emma is creative director of Neptune, her husband’s kitchen, furniture and accessories brand. ‘We have a “Chichester” kitchen from the Neptune range at home and when clients see it, they invariably opt for the same. Our projects often involve redesigning houses where the brief is for an open-plan kitchen so we decided to put three designs from the Neptune collection in the studio:



‘Interacting with clients and establishing good relationships is very much part of our philosophy so it’s heaven to have space in the design studio to do that’



“Limehouse”, the newest, “Chichester” and “Suffolk”, so clients can see them in situ.’

As you enter the design studio, the ‘Limehouse’ kitchen is at the rear of the building. It has a working oven and fridge and this is where staff gather to eat and relax together. ‘I believe you have to love food to be a good kitchen designer,’ she says, ‘and John and I do.’ Emma also entertains clients here and has plans to host parties and cooking demonstrations. ‘Interacting with clients and establishing good relationships is very much part of our philosophy, so it’s heaven to have space in the design studio to do that.’

Sims Hilditch has numerous projects in the pipeline, including a redesign of Laura Ashley’s former home in Wales

and a Cotswolds manor house dating back to the Tudor period. It’s a very exciting time for us,’ says Emma. ‘We are in *House & Garden*’s list of ‘100 Leading Interior Designers’ for the second year running and have launched ‘Neptune by Sims Hilditch’ for clients who want an accessible design solution rather than a bespoke service. I dream of planting a vegetable garden and my artist daughter would like to hold an exhibition in the studio. We might even create an outside play area for boules.’ Emma chats away describing her bucket list of challenges, and, knowing her, she will make it all happen □

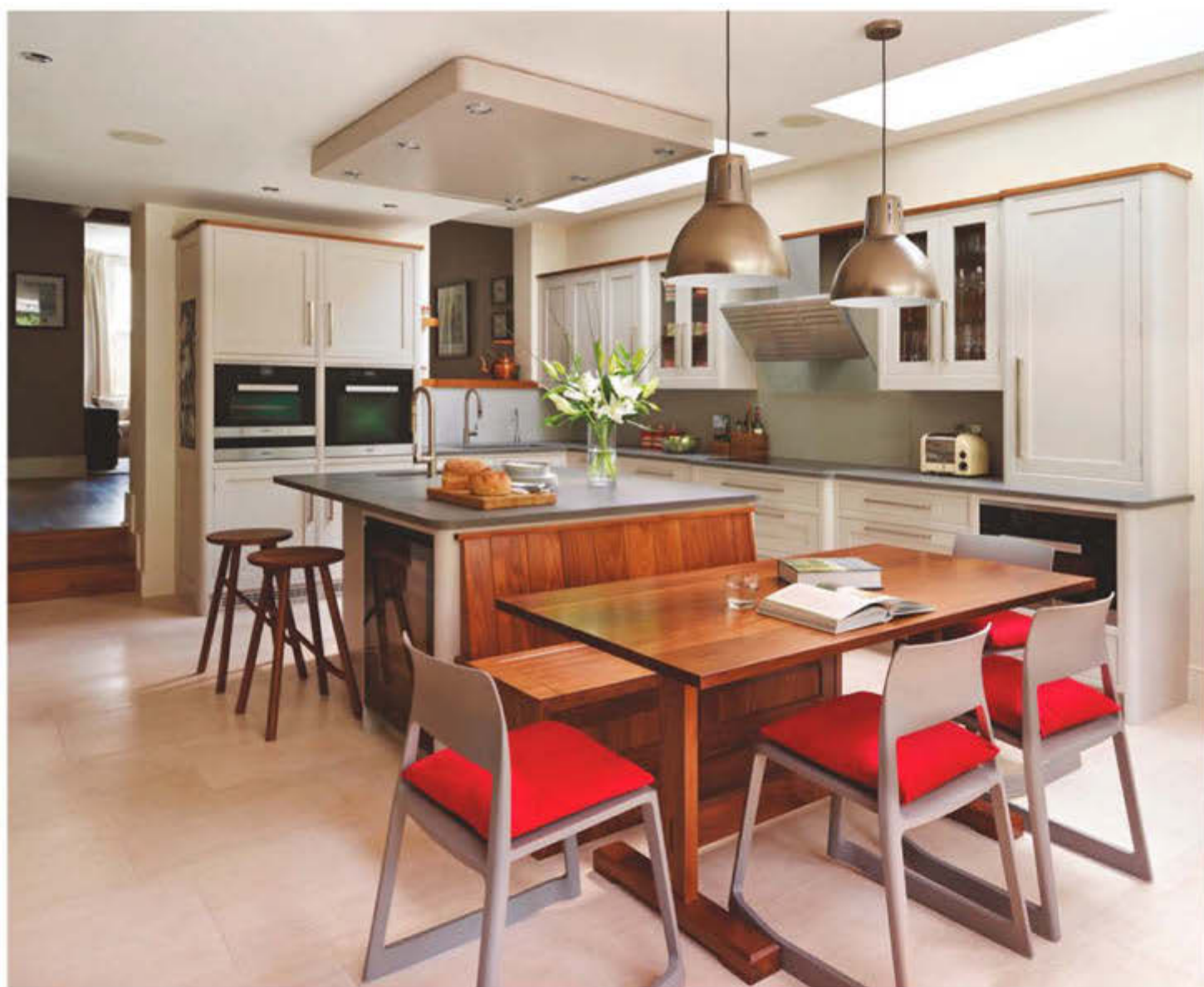
SimsHilditch: 01249-783087; simshilditch.com
Neptune: 01793-427300; neptune.com

CLOCKWISE FROM TOP LEFT The pretty hallway area features an exposed pine roof and a dining table and chairs by Neptune. Emma and John relax in the sitting area which features a bespoke Sims Hilditch bookcase. The exterior of the design studio

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▼ **Check mate**

'Montpellier' limestone with an antique 'tumbled' finish, 40 x 40cm, costs £66 per square metre. 01600-715 444; mandarinstone.com

◀ **Straight talking**

Trunk is a family-run business specialising in solid wood, engineered wood and stone flooring. Seen here is 'Luna', an engineered wood - which can be guaranteed with underfloor heating - in limed French oak. The planks measure 28cm wide and costs £132 per square metre. 020-7498 9665; trunksurfaces.com

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▶ **Subtle pattern**

Element7's 'Mansion Weave' parquet in engineered ash has a hexagonal design with a wax finish. It can be used with underfloor heating, has a 25-year guarantee and costs £230 per square metre. 020-7736 2366; element7.co.uk

◀ **Razzle and dazzle**

Stewkley Stone, a second-generation family business based in Stewkley, Bedfordshire, designs, manufactures and installs luxury stone flooring. This intricate design for a residential hallway creates a 3D effect using three complementary marbles. 01525-240711; stewkleystone.com □

Hidden depths

All is revealed behind closed doors in this modern kitchen set in the country

TEXT **JENNIFER GOULDING**
PHOTOGRAPHS **ANTHONY PARKINSON**

‘The owners do a lot of entertaining, and for that there is a grand dining room. This is very much an informal space; somewhere private where the family can spend time and relax when they don’t have guests,’ says Claire Parry, the designer responsible for the slick, modern interiors of this large newbuild set in a vast woodland plot in Surrey.

For that reason, the owners did not want a kitchen that looked particularly like a kitchen. However, they did want a serious work space with all the latest appliances. To fulfill this divergent brief they turned to DesignSpace London, which is the exclusive UK distributor of Italian kitchen brand Modulnova. Luke Beveridge, senior designer at DesignSpace London, says: ‘We like Modulnova because it is a young, energetic company driven by a passion for materials, and one that is open to

suggestions from us.’

Luke’s answer was to conceal all the ‘serious kit’ behind a bank of wardrobe-style cabinets with sleek pocket doors. The joinery in such a design has to be perfect as any flaw would instantly attract attention. The doors conceal the functional aspects of the kitchen including a full-height larder with grey-tinted glass shelves and motion-sensor lights; a stainless steel worktop and splashback, with a boiling water tap; and a bank of Gaggenau ovens. ‘It is a really excellent machine from which you can make a damn good meal. But when the doors are shut you wouldn’t know it was there,’ says Luke.

Taking centre stage is an island unit with a Pietra del Cordosa worktop, a type of stone that Luke selected for its interesting veining. ‘Although the owners wanted the kitchen to be clean and minimalist, they also wanted a richness of materials. The Pietra del Cordosa was critical to

In this sleek, modern space, the cabinet doors slide open and then recess back to reveal three areas: a stainless steel workspace with a sink and hot water tap; a unit containing a bank of four Gaggenau ovens; and inside the final double doors, a full-height larder with glass shelves and motion-sensor lighting



achieving that look,' he explains. In terms of cooking, equipment is kept to a minimum: a small prep sink, a zoneless hob (controlled via a liquid-crystal display screen) and dual gas burners for Asian-style cooking. There is little to distract the eye, even if the family is sitting at the breakfast bar, which Claire has furnished with a classic design: the 'Bertoia' wire bar stool from Knoll. Designed by Harry Bertoia in 1952, it looks perfectly at home in this modern setting.

For the cabinets in both areas, Luke has chosen the super sleek 'Fly' range by Modulnova, finished in 'Conchiglia Soft' satin lacquer. 'There is a lot of natural light coming in through the bi-fold doors, so gloss would have been too shiny,' he says. Partnered with the white of the Perlino marble floor tiles it creates a fresh but calming palette.

The only real complication of this project was the high ceilings, which meant the extractor fan could not be recessed. Luke's solution was to turn it into a design feature. The resulting piece, which is fashioned from glass and stainless steel, cleverly echoes the simple lines of the kitchen. He also added top boxes to the wall of cabinets, as he felt a space between the top of the cabinets and the ceiling would look untidy. This has the added advantage of providing extra storage, although there is already ample – this is not a kitchen where utensils should be on show.

While the choice of materials in the kitchen is unusual the principle of the design is fairly typical. 'The concealed kitchen is increasingly popular,' says Luke. 'Everyone wants a kitchen that looks like a piece of furniture' □

Modulnova: 020-7487 5077; designspacelondon.com



FROM RIGHT Cabinet doors open to reveal appliances and an additional workspace. The main drop-in sink in the island also includes a pull-out spray tap

ALL IN THE DETAIL

SURFACE Hardwearing natural worktop materials such as stone will age gracefully. Keeping the palette neutral and choosing natural stone on the floor and worktop draws the eye outside to the landscape and ensures nature's colours take on a new emphasis. The design connects the indoors with the woodland outside and when the bi-fold doors are opened, the whole area seems as one.

▼ Good to grow

'When I design something, I design it with detail. If I say it should be 5mm, and it is 10mm, I'll spot it straight away - it's the details that really bug me,' says Tom Howley, creative design director of the eponymous brand. Part of the Neville Johnson group, its manufacturing base is in Glossop in the Peak District. The handcrafted kitchens incorporate everything from pantry cabinets to high-tech wine coolers. 01618-481200; tomhowley.co.uk



▲ Artistic licence
'Off the wall? Sometimes. Off the shelf? Never,' says Charlie Smallbone, who together with Damian Lawrance, has created Rock & Bone. Famed for pushing the boundaries, all their furniture is handmade in Yorkshire. 01423-869999; rockandbone.co.uk

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◀ All hands on deck
'I am very hands on,' says Simon Taylor, and it's true. You are just as likely to find him in the workshop with a planer in his hand as you are to find him chatting to clients in the showroom. A cabinet-maker by trade, he became known as a kitchen designer after building one for his mother which sparked numerous requests for more. Now 30 years later, Simon Taylor Furniture is still creating kitchens and offers a full project-management service for any room in the house. 01296-488207; simon-taylor.co.uk □



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Class act

Budding chefs learn their craft in newly refurbished kitchens at Tante Marie

TEXT **CAROLE ANNETT** PHOTOGRAPHS **TIM WINTER**

Reading through the CVs of graduates from Tante Marie Culinary Academy is like being transported to foodie heaven. From Neil Rankin – behind the highly acclaimed Smokehouse eateries – to chefs now working the kitchens of the two-Michelin star Noma in Copenhagen, Jamie Oliver's Fifteen and New Zealand chef Peter Gordon's fusion fine dining restaurants, the school, founded in 1954, is responsible for training some of the world's top chefs as well as a cluster of movers and shakers in the food industry.

The academy has recently moved from its original post in a Victorian town house in Woking, Surrey, to a glass-fronted site in the heart of the city, complete with new teaching kitchens and The Restaurant at

Tante Marie. A bustling mix of good food and friendly service, the restaurant is a modern brasserie staffed by the students in order to give them the opportunity to gain experience while showcasing new skills.

Andrew Maxwell, the academy's managing director and principal, spearheaded the expansion of the academy: 'I was a chef myself for eight years,' he explains, 'but by the age of 27, I realised I didn't want my own restaurant and was looking for a new challenge. Tante Marie was in need of a deputy principal and I grabbed the opportunity.' Since then, he has brought Lyndy Redding into the academy, an ex-student and one of London's top catering and event planners with her company Absolute Taste. Together they are committed to maintaining its position as one of the pre-eminent



FROM TOP A Tante Marie student uses one of the academy's new cookery classrooms, which features Poggenpohl kitchen units and Neff appliances. The worktop is easy to clean after food preparations



ALL PICTURES Desserts and sweets are prepared by students at Tante Marie. The academy offers a range of courses, including a one-year diploma, intensive two-term cordon bleu, evening courses and even children's cooking classes



cooking schools in the country.

The new premises have teaching kitchens designed by Poggenpohl. 'I needed training kitchens that were stylish and well made in an uncomplicated design. The cupboards and work surfaces get continuous wear and tear so it had to be high quality,' says Andrew. Philip Winter, Poggenpohl's marketing director, saw the potential in an official partnering programme and a deal was made. Though Poggenpohl is usually seen in a domestic environment, the flexibility of its designs meant it could be easily adapted to meet the needs of a busy learning environment. Here, the kitchen design features plenty of storage in the form of cupboards and wide drawers with sturdy aluminium handles, easy-to-clean surfaces and bespoke

'Cooking has become cool. With so many food programmes to watch, people want to learn to do it properly'

interior fittings to accommodate a wide variety of cooking utensils, pots, pans and serving dishes. Several individual work stations were created within the teaching kitchen so that trainee chefs can work comfortably side-by-side with easy access to everything they need.

Tante Marie offers three levels of cooking courses: professional, gap year and lifestyle. 'Cooking has become cool,' explains Andrew. 'With so many food programmes to watch, people want to learn to do it properly.' Tante Marie attracts students of all ages, from 16 year olds to middle-agers seeking a change of direction. One of their recent graduates, for example, was a 70-year-old retired surgeon who 'just wanted to learn to cook beautiful food.'

Chef Neil Rankin explains the importance of the academy to him: 'Tante Marie provided me with invaluable training. I wouldn't be where I am today without it.' Andrew will follow all the new graduates' careers with interest to see their training pay off in the real world. 'It's great to see what paths they follow. Our students are given the best education in cooking and are particularly lucky at Tante Marie because they get to learn in beautiful kitchens' □

*Tante Marie: 01483-726957;
tantemarie.co.uk*



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Salt and chic

South-west France
is the setting for
this industrial-style
kitchen with a
beach-front setting

PHOTOGRAPHS **DARREN CHUNG**

A passion for design, combined with the needs of family life and love of entertaining were the driving forces behind this kitchen designed by Smallbone of Devizes. The house is set on a popular stretch of beach near Bordeaux but sits well back from the shore allowing an expansive vista of sea and sky.

The owners were clear with their ideas and instructions, wanting a modern, functional kitchen with plenty of room for family and friends to relax together and eat together informally.

The clients came armed with ideas when they visited the company's flagship Brompton Road showroom. Export director Alex Ross-Skinner began to plan the space but it wasn't until she visited the property that the design aesthetic was fully realised and things rapidly took shape. 'The house is in a vibrant, bustling area with traditional bistros and cafes,' Alex explains, 'and





In this kitchen designed by Smallbone, the island bar provides seating for up to 14 guests, while the design allows the cook to work unhindered. Large 90cm-wide drawers provide plenty of storage for pots and pans. French windows run the length of the wall and frame views of the ocean beyond



CLOCKWISE FROM ABOVE Two steel pillars – one decorative – give symmetry to the overall look. Open shelving mimics the style of local cafes. Bottles on show add to the convivial feel. Along one side of the island facing the sink is a range-top cooker with an extractor above, and plenty of storage for easy access to ingredients

I wanted to recreate that look and feel in the client's home. Open shelving creates a convivial atmosphere and a functional kitchen that's geared to entertaining.'

The brief stated a desire for a contemporary look and, ironically, Alex found the design by delving into the past. The Original Hand Painted collection is one of Smallbone's earliest designs, but with a few tweaks, such as removing some of the traditional mouldings and curves, it came to life for the client.

Food preparation and cooking takes place on the island while the fridge, freezer and other major appliances are sunk into a plaster wall off to the side. Two steel-clad pillars, one purely decorative, rise from the island and add symmetry. Alex explains: 'We needed a focal point for the room, but of course with that glorious view, all eyes tend to be fixed on the beach' □

*Smallbone of Devizes: 020-7589 5998;
smallbone.co.uk*



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A perfect mix

Conceived with timeless design, contemporary touches and multiple entrance points in mind, this kitchen clearly combines form and function

TEXT **EMMA J PAGE** PHOTOGRAPHS **JAKE FITZJONES**



It takes vision to create a harmonious blend of old and new styles, and for the owners of this Tyneside property, a series of bold design choices has resulted in an ideal marriage of the two.

This open-plan but thoughtfully zoned kitchen is housed in a new three-storey extension, attached to a nineteenth-century coach house, replacing the footprint of an outdated Sixties addition. To one side, the main front entrance provides formal access to the house, while on the other, double doors lead to an integrated boot room and have become an informal entry point for

the family to the hub of the house.

'It's an unusual renovation and we wanted to create a highly functional kitchen to reflect that,' says one of the owners. The couple has a keen eye for combining aesthetics and practicality – he works in business development, while she works in the fashion industry. 'We were keen on something that was timelessly classic,' he says, 'but with suitable contemporary touches, much like the old and new elements of our home.'

The pair turned to Julia Brown of Mowlem & Co, who focused her attention

not only on the kitchen's design, but also how it would link to other elements of the space, such as the informal snug at one end of the room. 'The challenge was to include all the key requirements, but we didn't want the space to look crowded,' explains Julia.

A solution was found in an ingenious floor plan that combines a striking L-shape central island with a built-in banquette and a curved breakfast bar. In addition, Julia designed an extensive sink wall, with plenty of space behind for a concealed utility cupboard. To create a sense of symmetry, frosted-glass doors flank the sink unit, one leading to a walk-in pantry, the other to the boot room, from which sliding pocket doors allow access to the utility area. Elements such as a chalk-board, an open-ended magazine rack built into the dining booth and the etched glass doors introduce contemporary flair, paired with classic Shaker-style cabinetry and limed-oak finishes.

'The boot room is a hugely practical and much-used addition,' says the owner. 'Initially, we weren't sure how to incorporate it elegantly but the opaque glass doors do the job brilliantly.'

The diversity that the layout offers is the most successful element of the scheme. 'We have everything that we need and everything has its place,' he says. 'We can either relax at the dining table for supper or perch on one of the stools with a coffee at breakfast.' As for Julia, the kitchen's ergonomic design is its real calling card. 'I love the overall view of the room through the bi-fold glass doors as well as entering from the boot room or the main hallway,' she says. 'In fact, from all points of access, the first impressions are very pleasing.' And given its position at the very heart of this reworked coach house, it's clear that first impressions count □

*Mowlem & Co: 020-7610 6626;
mowlemandco.com*



The diversity that the layout offers is the most successful element of the scheme

CLOCKWISE FROM TOP The walk-in pantry. Kitchen units come in the form of limed-oak, Shaker-style cabinetry, while a central island with a built-in banquette creates an eating area (also above left). The utility room is accessed via pocket doors in the boot room (bottom left)





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Room to grow

A kitchen shaped by the desire for a space that works for all the needs of a young family

PHOTOGRAPHS **DARREN CHUNG**



This kitchen project was part of a larger extension where the family wanted to incorporate a kitchen and living area to create a functional, social, resilient space that could handle the changing dynamics of family life. Nicole Salvesen, from interior design team Salvesen Graham was assigned to the refurbishment of the house and worked on the kitchen design in collaboration with Martin Moore.

'We have worked for the clients before and they are delightfully easy-going, with two children and another born just after the project was finished,' says Nicole. They wanted a casual kitchen that would be the centre of the home.' The kitchen area is huge, with a playroom to one side as well as a large utility area. 'We leave the cabinetry and layout to the experts, as they know their stuff. Our input involved colour, lighting and

ambience. The blue island, painted in 'Stiffkey Blue' by Farrow & Ball, set the palette used in the rest of the house,' says Nicole. Clever lighting delineates each area of the kitchen, creating a different ambience in each seating 'zone' – essential in a large, open-plan space.

The client chose Martin Moore for the kitchen design, and designer Toni Silver explains the planning process: 'We were brought into the project at the planning stage, which enabled us to ensure that all the plumbing, sockets, windows and doors were correctly positioned. Once these basics are decided, the kitchen plans can sit and wait for as long as you like until you need them.'

Toni's initial conversation with the client required some teasing out of how she thought the kitchen would function. She steered her away from an island hob and suggested a design that kept all the cooking in one place. 'It's not ideal having a hob on an island if you have small children,' she explains. 'It means carrying hot pans around and also little fingers can reach up and be in danger of getting burnt. There are also issues with extraction, as you may not want an overhead hood in the middle of a room.'

The client wanted a worktop with a homogeneous look. To achieve this, they opted for Caesarstone, an engineered quartz with precise detail and veining, as opposed to granite. It is also highly durable and will cope with everything from finger-painting and fish fingers to dinner parties as the children grow up.

Salvesen Graham sourced the mouth-blown glass pendant lights above the island from Curiousa & Curiousa in Derbyshire, and added classic Eames chairs around the adjacent dining table. 'The joy of working closely with a client is creating a space that works as well for them today as it will in 20 years,' says Nicole. 'This kitchen definitely has longevity' □

*Martin Moore: 0845-180 0015;
martinmoore.com | Salvesen Graham: 020-
3532 3361; salvesengraham.com*

FROM TOP The Caesarstone-topped island picks up the colour of the Curiousa & Curiousa glass pendant lights. The spacious larder also has a marble shelf. The drop-in sink on the island

'The joy of working closely with a client is creating a space that works as well for them today as it will in 20 years'



ALL IN THE DETAIL

CUPBOARD SPACE The kitchen has plenty of storage as well as a pretty larder cupboard with a marble shelf. To the left is the main sink, which has a large bin and dishwasher on either side, so that scraping, rinsing and stacking can all be achieved in one go. On the island is an additional sink and smaller dishwasher for mixing bowls and preparation plates. On weekends and when family and friends are visiting, there is plenty of room for everyone to help, whether they are chopping vegetables or setting the table.



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Skylights above the Quartzite-topped island flood this central area with light. Open shelving at each side of the partition wall provides views of the dining area beyond

In the zone

Cleverly delineating the space within a modern extension allowed designer Andrew Hall to create a vibrant kitchen that effortlessly blends work and play

TEXT **EMMA J PAGE** PHOTOGRAPHS **NICHOLAS YARSLEY**



For over a decade, Andrew Hall could well identify with the oft-quoted saying that 'the son of a shoemaker has no shoes'. A kitchen designer by trade, Andrew has been at the helm of Woodstock Furniture since 2004, designing imaginative, hand-crafted kitchens in both classic and contemporary styles, but his own kitchen had thus far eluded his expert gaze.

Andrew and his wife Melanie, along with their four sons, have lived in their Thirties semi-detached house near Richmond Park since 2000. A year ago, the couple undertook a substantial renovation that saw them channeling their ideas into a brand new scheme for the kitchen. 'When we moved in, the kitchen was in a small corner of the ground floor and came complete with a serving hatch,' says Andrew. 'There was a rudimentary combination of conservatory and lean-to, which housed the dining area, and although the space served a purpose, we knew that a thorough overhaul was long overdue.'

Andrew drew up plans for a revised layout that broadly emulated the footprint of the original extension. The new kitchen includes generous roof lanterns, plus floor-to-ceiling doors leading onto the terrace and a striking picture window at the rear that draws the eye in an uninterrupted view from the front of the house to the back.

'The biggest challenge was refining the layout,' says Andrew. 'We wanted to create an architectural, sculptural kitchen while providing an interesting journey for the user rather than a vast, clinical space.' He settled on a zoned approach to create a series of living spaces, each with their own purpose.



CLOCKWISE FROM TOP RIGHT Andrew Hall in his kitchen. Painted pocket doors conceal a home office featuring a pull-out oak shelf, suspended file drawer and finger drawers with open storage. White-painted Ercol stools provide seating for informal eating; adjacent are a single oven, steam oven and warming drawer all by Miele. The pantry cupboard features useful oak finger-jointed drawers

'The key to designing a great kitchen is to honestly assess your needs. We admire a minimal look, but we don't live that way'





FROM TOP In the central zone, kitchen units painted in Farrow & Ball's 'Black Blue' contrast the natural oak cabinets. A tall cupboard houses bulky kitchen appliances. Contemporary metal handles by Ged Kennett add a modern twist to a traditional finish



ALL IN THE DETAIL

STORAGE In the dining area, modern oak wall panelling with contrasting grains conceals plenty of hidden storage. Eames dining chairs add colour to the neutral palette. Urban Concrete's 'Fog' porcelain floor tiles by Reed Harris are combined with underfloor heating.



'Placing the dining table near the windows by the garden was a tempting option, but we chose to place it in the spot that receives the least light, in what was once the rear of the original house,' he explains. 'We had retained the period chimneypiece there and for us it made sense to create a cosy, atmospheric dining area instead, emphasised with moody walls painted in 'Black Blue' by Farrow & Ball.'

Influenced by American kitchen design, a partial wall flanked by open shelving delineates the dining area from the kitchen. A Mercury range cooker is housed on the other side of the wall, while a Quartzite-topped French farmhouse table acts as a practical island. To one side is a series of painted cupboards that house the pantry, refrigerator and a concealed workstation, while units incorporating appliances, a sink, additional head-height ovens and a warming drawer are on the adjacent wall. Adjacent to this hub lies a new sitting room.

The right choice of materials was essential to create a cohesive look and, here, Andrew's expertise came into its own. 'The key to designing a great kitchen is to honestly assess your needs,' he says. 'We admire a minimal look, but we don't live that way as a family. We're collectors; we love displaying art and vintage treasures and so our kitchen had to reflect that.'

As a result, a warm, natural oak was the starting point for the scheme and recurs throughout, its contrasting grains used to striking effect in a floor-to-ceiling panelled wall which conceals additional storage, with accents appearing via display shelving and a horizontal wine rack. Dark-painted cupboards link the kitchen to the dining area, while large-scale porcelain concrete-effect floor tiles cover the kitchen floor and the terrace beyond.

'In bigger spaces, the traditional working 'triangle' can be hard to achieve,' says Andrew. 'So we opted for a cooking, prep and wet zone instead. Groceries are unpacked in the pantry area, prepped on the island and washed at the sink.' Small but important touches include taking the kitchen units to full height to counteract a relatively low ceiling, adding a steam oven, and fitting the dishwasher close to crockery storage.

'As a designer, I put together kitchens all the time,' says Andrew. 'But on this occasion, I could do exactly what I wanted, which was rather liberating' □

*Woodstock Furniture: 020-8876 0131;
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True to form

The owner of this west London flat sought help to create a modern kitchen that pairs functionality with flair

TEXT **JENNIFER GOULDING**

It is in a great, art-deco mansion block and the interior hadn't been touched since the Thirties, so it was like a museum,' says Will Roberts, the owner of this vast, 200-square-metre apartment in London's west end. It was also divided into numerous rooms with varying ceiling heights, so Will's first job was to create a new layout comprising three bedrooms and bathrooms, a capacious living-cum-dining area and a generous kitchen.

Will had a Varenna by Poliform kitchen in his previous house, and was keen to have the same again. 'Will has confidence in Poliform, and was happy to give me a fairly free rein,' says Rebecca Sharrocks, senior kitchen designer at Poliform. 'His brief was for something smart and clean, but not so minimalist as to be cold. He had a list of appliances he wanted to be included, from a steam oven to a wine cooler; he also required a utility area. The only other stipulation was that we should work around a central lighting feature: the 'Array' pendant from CTO Lighting.'

The main challenge was the size of the space – achieving the clean look Will was after, without creating something visually

The kitchen cabinets are a combination of 'Alea' in white lacquer and 'Matrix' in spessart-oak veneer, both from Varenna by Poliform

monotonous. 'A typical Poliform kitchen has a mixture of low and tall units, and an island for balance, and that was especially important in this kitchen. We also combined two lines in high-contrast finishes: 'Alea' in white lacquer for the base units and wall-mounted cabinets, and 'Matrix' in spessart-oak veneer for the tall units and table,' explains Rebecca. Both lines are handleless, and so make a harmonious partnership. Thanks to the different shades and textures, they also create a bold look with real impact. For the worktops, splashbacks and sink Rebecca opted for Corian. 'It is seamless, which is ideal for this style of kitchen,' she notes.

Rebecca's other priority was to conceal anything that would distract from the simple lines of the design. She blocked off an unattractive window above the sink and hid the extractor fan in the ceiling. She also recessed the Gaggenau gas hob into the Corian worktop on the island unit.

However, as the island unit was so long, it needed an additional feature. This took the form of a 180cm square table set with bespoke bar stools sourced by Will, which provide a casual eating area to complement the formal dining space in the next room.

'I'm thrilled with the result,' says Will, who has completed the look with walls painted in 'French Grey Mid' by Little Greene, and 'Terra Max' concrete-effect porcelain tiles by Capitol Designer Studios.

In the opinion of Poliform's director George Khachfe, who oversaw the project, the final result is true to the brand's identity. 'A Poliform kitchen is pure, yet full of character; pared back yet luxurious,' he says. However, he is keen to point out that the most important aspect of the kitchen, functionality, cannot be appreciated until you are actually in it. 'A kitchen must work – there's no point in making something pretty if it isn't a pleasure to use.' Fortunately for Will, George has that in hand □

Poliform: 020-7368 7600; poliformuk.com



ABOVE The Gaggenau gas hob and controls have been recessed into the Corian worktop.

LEFT Clay vases add a touch of warmth



'A kitchen must work – there's no point making something pretty if it isn't a pleasure to use'



ALL IN THE DETAIL

WELCOMING SPACE This combination of dark oak, white lacquer and concrete-effect floor tiles work together tonally and show how you can bring warmth into a minimalist setting. The eye is drawn to the end of room, where the beauty of the wood's grain is shown to full effect in a handleless design. The steel of the ovens punctuates the space, breaking the solid expanse of dark wood while leather chairs in buttery soft beige add interest and warmth. A simple palette of colour and materials can be a beguiling combination in design terms. The layout offers huge amounts of storage with all practical elements concealed. Modern and sleek, the design is perfect for the cook who likes an audience while preparing food and once cooked, it can be enjoyed together at the bar counter.

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◀ Bath couture

Italian bathroom furniture brand Devon & Devon is a family-run company led by architects Gianni and Paolo Tanini. Since 1989, the duo has taken inspiration from top fashion houses, and its new tailor-made service, Bath Couture, continues to reflect this aesthetic. To learn more, visit the showroom at 77-79 Westbourne Grove, W2. 020-7221 5137; devon-devon.com



SPLISH SPLASH

The curvy 'Fun' basin from Aston Matthews features a ceramic side shelf. It costs from £632.020-7226 7220; astonmatthews.co.uk



▲ Supreme clean

The Geberit 'AquaClean' shower toilet combines the functionality of a loo with the cleaning properties of a bidet, all at the push of a button. Seen here, the 'AquaClean Sela' wall-mounted design costs £2,387. 0800-077 8365; geberit.co.uk

▼ Jolly good form

The most recent collection from Waterworks, aptly named Formworks, is characterised by simple, sculptural forms that transform bathroom fittings into artworks. The collection includes wall-mounted faucets which come in chrome, nickel or non-lacquered brass finishes. The three-hole 'Deck' faucet seen here starts at £108. 020-7384 4000; waterworks.com >



▲ Retro chic

As part of its thirtieth birthday celebrations, Heritage Bathrooms has commissioned British designer Ali Munro to create two limited edition designs: 'Palm Springs' and 'Orchid'. Seen here is 'Palm Springs' on the Blenheim collection, which costs £1,350 for the loo and basin set. 0844-7018501; heritagebathrooms.com



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► Natural patina

Samuel Heath, English designers and manufacturers of high-quality faucets and bathroom products, has launched a new finish for its bathroom fittings: non-lacquered brass. The metal can either be polished and kept pristine, or left to slowly oxidise in order to develop a subtle sheen. The finish is available across the company's Style Moderne (seen right) and Fairfield collections. 020-7352 0249; samuel-heath.com



Electric performance

Aqualisa puts a new spin on the electric shower with 'Lumi'. The high-performance shower is equipped with patented technology which prevents temperature inconsistency, while the brushed-steel temperature control and choice of white/chrome or steel/chrome trim stays true to the sleek design. The unit costs £429 and comes with a 10.5cm-diameter 'Harmony' electric showerhead. 0800- 652 3669; aqualisa.co.uk



SEE THE FUTURE

Toto's new basins and baths are made from an epoxy resin more commonly found in aeroplane wings. The 'Luminist' square vessel measures 50 x 32 x 11.5cm and costs £1,200. 020-7831 7544; gb.toto.com



Smooth operator

Victoria + Albert, renowned for its baths and basins made from a blend of volcanic limestone and resin, has released its first collection of vanity units with integrated basins. The 'Lario 100' has a push-front drawer which opens to reveal cherry wood drawer dividers. The unit has beech legs with either an anthracite or stone grey (seen here) lacquer finish. It costs £4,200. 020-7351 4378; vandabaths.com



Heavy metal

Beardmore has its own foundry on the south coast, where a team of experienced craftsmen make handles and knobs. This double loo-roll holder in brass with a polished-nickel finish is 26cm wide and costs £264. 020-7351 5444; beardmore.co.uk



~ Bare essentials

Philippe Starck has worked with German engineers at Axor to create the 'Starck V' tap - the essence of minimalism. It has an open-ended spout and glass body which allows you to see the vortex of water as it rises. The glass body can be removed and cleaned in a dishwasher. It is available in chrome or white and costs from £918 at C P Hart. 0845-600 1950; cphart.co.uk ►

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These 'Kennedy High Society' mosaic tiles are made from recycled glass. A sheet measuring 30.5 x 39.7cm costs £72. 0845-366 0400; firedearth.com



▲ Burnished beauty

In tune with this year's trend for warm metals, Drummonds has introduced a glamorous new antique brass finish for selected baths and brassware. The brass is hand-brushed with a combination of spirits blended to create a patina rich with gold, brown, pink and green undertones, ensuring that the pieces are full of character. It is seen here on a double 'Hebden' vanity with Arabescato marble, £7,194. 020-7376 4499; drummonds-uk.com



▲ La vie en rose

Luxury French manufacturer THG, in collaboration with crystal maker Daum, has created a delicate Rose tap collection, available from Bathrooms International. It is suitable for sink, shower and bath fittings, and comes in a wide range of finishes including chrome, gold, nickel and silver. From £3,708 each. 020-7838 7788; thgparis.com



▲ High function

Roca's new 'Even-T' shower column features a multi-function handset and thermostatic mixer. It comes with either a rectangular or round showerhead (seen here), and costs £762. 01530-830080; uk.roca.com

▼ Optical illusion

Ann Sacks and Daniel Ogassian celebrate their long-standing collaboration with Ogassian Brise, a collection of handcrafted cement sculptures that nod to the interior decoration of the Fifties and Sixties. This 'Geo Weave' screen block measures 30 x 35 x 4cm and costs £38.37. 020-3055 0802; annsacks.com >



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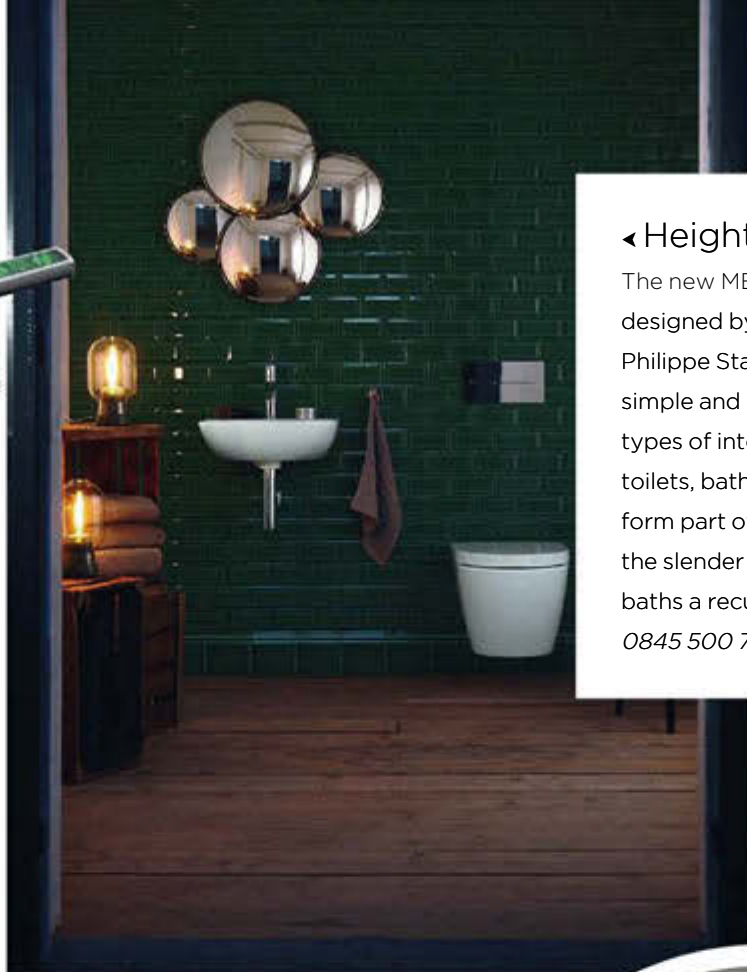
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▲ Tap into glamour

Add some colour and pzazz to your bathroom with the 'Per Se' decorative lever by Kallista in malachite with sterling silver. Malachite has beautiful marbled tones varying from dark green to mellow yellow and, as historically the ancient Egyptians ground it to a very fine powder to use as eye shadow, is a fitting material for a bathroom setting. The 'Per Se' taps and mixer shown here cost £2,617 from West One Bathrooms. 0333-0113333; westonebathrooms.com



◀ Height of design

The new ME by Starck collection designed by French designer Philippe Starck is delightfully simple and will work well in all types of interiors. Washbasins, toilets, baths and shower trays all form part of the collection, with the slender rim of the basins and baths a recurring element.

0845 500 7787; duravit.co.uk



WALL APPEAL

Consider a hand-painted design for your bathroom walls, such as this 'Hanging Plum' mural by Hughie Turner and Flora Roberts. 07930-832188; hughieturner.com



▲ Perfect set

Alongside new collections, Kaldewei has released washbasins to complement its most popular product ranges, offering customers a comprehensive design scheme from the shower to the bath and vanity. The straight lines and sharp corners of the 'Puro' bathtub, for example, have been directly transferred to the corresponding 'Puro' washbasins (pictured). All basins are crafted in Kaldewei 3.5mm steel enamel, and are available in built-in, countertop, undercounter and wall-mounted versions. Prices start at £314. 01480-498053; kaldewei.co.uk



◀ Lighting drama

This Charles Edwards wall light will add a touch of elegance and drama to any bathroom setting. It can be hand-finished in any metal or paint; from chic polished nickel to the warmth of antiqued brass, so each piece has its own character that mellows beautifully with age. The 'Hurricane' wall sconce costs from £864. 020-7736 8490; charlesedwards.com □

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Place to linger

From an empty shell to an esoteric sanctuary designed for escapism and solitude

Interior designer Tom Carey was given free rein when assigned with the task of revitalising this former worker's cottage in Shoreditch, London, as any sign of its Victorian heritage had been stripped during the renovation. As an up-and-coming designer, he is gaining a reputation for his understanding of classic styles and bold approach to colour and pattern.

The claw-foot, roll-top bath and basin with nickel fittings are from The Albion Bath Company, while the floor is tiled

using reclaimed encaustic tiles with a foliage pattern from The Antique Floor Company. The zodiac tiles on the back of the shower wall were printed to an 1880s design by Gothic revivalist, William Burges. Above the basin, vintage railway carriage lanterns flank a brass embossed mirror – a flea market find.

'As a boy chorister at New College, Oxford, I was undoubtedly influenced by the architecture and the ritual,' says Tom. 'So I've always liked interiors that have a whiff of incense about them' □

'I have always liked interiors that have a whiff of incense about them'

TOM CAREY graduated from KLC School of Design as Student of the Year in 2014 and won the Heals Award for Bespoke Design. He recently represented House & Garden on the Designers Panel at the BADA Antiques & Fine Art Fair 2015.

Tom Carey: tomcareydesign.com



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Lime light

Pale limestone and a pitched roof provide elegant foundations for a tranquil bathroom setting

TEXT LOUISA PARKER BOWLES PHOTOGRAPHS POLLY ELTES



While limestone is the star of the show in this main bathroom in north London, there are several striking features that further enhance the sophisticated aesthetic, from the luxurious 'Marlborough' double-ended slipper bath from Victoria + Albert to the elegant Porta Romana chandelier that hangs directly above it and the bespoke, mirrored vanity. The muted colours and clean lines of these elements complement the minimal surface patina and veining of the 'Malone' limestone from Artisans of Devizes, used

on the floor and vanity top, to create a calm, pared back look. 'The pitched roof created a starting point for the design of this room,' says Garry Meakins, the senior designer at Sims Hilditch, who orchestrated the whole project. 'We wanted to champion the natural components of the bathroom: the light from the window, the composition and colour of the limestone and the garden vista spilling in from outside.' Combining stunning features with the finest materials, this charming space is a masterclass in the versatility of limestone □

*Artisans of Devizes: 01380-720007;
artisansofdevizes.com*

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Clear vision

A steep, pitched roof is carefully integrated into this meticulously planned and well-crafted bathroom scheme

TEXT **LOUISA PARKER BOWLES** PHOTOGRAPHS **DARREN CHUNG**

By the time Bruce Tolmie-Thomson decided to move his young family from the bright lights of London to an idyllic rural setting on the Wiltshire-Dorset border, he knew exactly what he wanted out of his home. With 20 years' experience as a partner at a leading property consultancy in London, Bruce has seen design trends come and go so he knows what works and where to find the best of it all. 'I decided to manage the complete build myself, while still working full-time, so I needed to enlist the expertise of people I could trust,' he explains. A visit to the C P Hart showroom in Chelsea for a quick refresher on the new Matki, Duravit and Lefroy Brooks ranges and the designs for the five bathrooms were well underway.

The family had Matki-designed bathrooms in their London home and were impressed with the durability and functionality of the range. The top floor of the new house presented a design

challenge: a steep, pitched roof and no natural light. 'The awkward shape of my daughters' bathroom meant we needed a completely customised design, for which Matki's Ultra Bespoke service was perfect,' says Bruce. The streamlined look was created using 10mm-thick safety glass from the EauZone Plus collection, cut to accommodate the sloping ceiling and recessed into the walls and floor for a frameless look. The clever design transformed a hard-to-use space into a striking bathroom but it's the hidden detail that Bruce appreciates most: 'The quality of the metalwork is fantastic and the design is just so practical. The non-slip hinges on the shower door only bend to 90 degrees, so the door doesn't hit the ceiling.' It's coming up to a year since the 18-month build was completed and Bruce muses on what he might change if he started again: 'Nothing. My wife is happy, my daughters are happy and I am happy, so let's leave it at that' □

Matki: 0145-432 2888; matki.co.uk



FROM TOP A bespoke Matki glass shower screen. The 'Vero' basin and 'X-Large' cupboards by Duravit with the illuminated 'Flair' mirror by Astro

CANDLES FROM JOMALONE LONDON (JOMALONE.CO.UK); FLOWERS AND VASE FROM NEPTUNE (NEPTUNE.COM); TOWELS FROM JOSEPHINE HOME (JOSEPHINEHOME.CO.UK)

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Two's Company

An elegant his-and-hers bedroom and bathroom suite extends over the entire first floor of a Victorian town house

TEXT **CAROLE ANNETT**

PHOTOGRAPHS **DARREN CHUNG**

The idea of taking a whole floor of a London house for one bedroom and en suite bathroom could seem a little self-indulgent to some. Actually, in most cases, the need for more rooms for family and guests often makes it impractical. But spurred on by interior designer Martin Hullbert, the owners of this property created a first-floor sanctuary just for themselves and made space for the children and nanny one floor above.

'It was a total house renovation,' explains Martin. 'The brief for the main bedroom suite was for individual dressing rooms and washing spaces within an area that felt like a sitting room rather than being purely functional.' The other request was for the scheme to be unlike anyone else's.

BOTH PICTURES The first-floor en suite bathroom features wool curtains from Colefax and Fowler and blinds that roll up to let in maximum light while maintaining privacy. A bespoke chandelier hangs above the bath tub





ALL IN THE DETAIL

FINISHING TOUCH Martin Hulbert commissioned ironmongery with leather handles by House of Eroju. He used leather on doors to divide the bedroom and bathroom, and a matt lacquer finish in the same colour on the wardrobes (centre)



TOP The bathroom and bedroom feature the same curtains and a matching colour scheme to unify the two areas. In the bathroom, wall lights from Vaughan hang along a bespoke vanity unit topped with Calacatta Oro marble

It was Martin's decorative skills – elegance with a hint of yesteryear – at The Grove hotel in Hertfordshire that caught the owner's eye while flicking through an old copy of *House & Garden*. In this house, there are ideas taken from The Grove, particularly the bespoke chandelier above the bath tub, because the client loved them. The peaches and cream bedroom suite is undeniably feminine. Martin explains the mood: 'I chose calm, relaxing colours that remind me of a woman's complexion – gentle hues of beige, creamy pink and soft, chalky shades'.

The layout was dictated by lifestyle: an early-rising husband not wishing to disturb his wife's sleep. In view of this, Martin opted to segregate the two rooms with sliding doors and added mirrors on the bathroom side near the clothes and dressing area. The husband can then shave, shower, dress and leave by the bathroom door, which leads directly into the corridor and stairs, without having to go back through the bedroom.

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‘Having a straight line for the eye to follow allows you to be a little unpredictable in your decorating, which is what I love’

On this floor, there are three custom-made chandeliers and Martin has ensured they are fixed on the ceiling in carefully spaced alignment. As he explains, ‘Having a straight line for the eye to follow allows you to be a little unpredictable in your decorating, which is what I love.’ His whimsical style is seen in the partnering of a fringed stool – a mix of wood chip and leather – with an antique dressing table and by the prominence of leather, not a material typically found in a bathroom setting. Here, Martin has used it to cover the backs of doors and on bespoke pink-leather handles to create a luxurious effect.

Martin forged a long-standing friendship with the clients while working on this house. ‘I liked them enormously and we had an immediate rapport,’ he says. ‘After our first meeting, I was so inspired I sent them a plan of how I thought the house should look. The lovely thing was that after I got confirmation of the project, they didn’t change a thing’ □

*Martin Hulbert Design: 020-7352 5081;
martinhulbertdesign.com*



CLOCKWISE FROM LEFT Nickel and ebony resin shower fittings by Barbara Barry for Kallista. The shower doubles as a steam room and features a bespoke glass door; adjacent is a roll-top bath from Drummonds. Interior designer Martin Hulbert

In order to create the sitting room ambience, Martin employed certain techniques. He steered clear of tiles and marble, except where strictly necessary, and used the same cornicing, skirting and oak flooring as he had throughout the house. The chimneypiece, moved from a downstairs room, chaise and mahogany vanity unit all add to the feeling of serenity. Framed artworks from the owners’ collection add a modern touch and make the space feel less dainty.



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On the tiles

The beauty of mosaic and marble is highlighted in this stylish shower and steam cubicle

TEXT **LOUISA PARKER BOWLES**

Deep sapphire-hued glass mosaic tiles are used to dazzling effect in this dual-functioning steam and shower room. Eclipsia Bianca stone was used for the in-shower seat and flooring

little more delights an accomplished designer than a client with a clear vision of their needs and an eye for high-quality products. When Fired Earth designer Colin Roby-Welford met the owner of a barn conversion in Oxfordshire, his design dreams came true. 'It all began with a single tile,' muses Colin. 'We were both admiring the 'Furnace Iron' tile in the Fired Earth showroom in Adderbury, Oxfordshire, and started talking. Before I knew it, I was at the helm of a complete refurbishment project for a weekend retreat, which included the opportunity to design and decorate a steam room.'

The logistics were arranged through Fired Earth's bathroom design service, as a steam shower room needs waterproofing and tanking before you can think about how it will look. Certain tiles also need sealing to stop any staining in a steamy environment. In general, the more grouting needed, the more porous the tiles can be – sheets of mosaic, which also give you the option of working with curves, are a good choice.

'Some tiles are more suitable than others in a steamy environment but the iridescent glass mosaics in deep sapphire were perfect'

Using marble for the seat and floor lightens the scheme and adds another element of luxury.

'Some tiles are more suitable than others in this situation but the iridescent glass mosaics in deep sapphire were perfect,' says Colin. The colour of the tile is achieved when earth oxides are added to smelted glass from recycled bottles. The end result is wonderfully durable and gives an interesting glow when their rich colours are picked up by thoughtful lighting. 'Our ambition is always to create designs with impact and I'd say we have achieved it here' □

Fired Earth: 0845-366 0400; firedearth.com



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In harmony

A neutral backdrop highlights the sculptural aesthetic of key elements in this bathroom

PHOTOGRAPHS **RODDY PAINE**



When it came to creating a design scheme for this bathroom, the developers Carington Fox wanted to achieve an architectural aesthetic that mirrored the rest of the property. Every fitting, fixture, tile and light was hand-picked for its quality and to ensure modern comforts were balanced with the sophisticated ambience.

Working closely with Carolyn Harrison, head of contracts at C P Hart, they ensured that individual elements worked harmoniously when together to reflect the overall elegance of the property. 'The neutral backdrop of the bathroom allows the quality of the products to speak for themselves and complements the luxurious aspect of the development,' explains Carolyn.

The understated design scheme was to form the perfect setting for the standout

pieces. 'The freestanding "Coniston" bath and Ashton & Bentley washbowl anchored the design by creating focal points,' Carolyn says, adding, 'These were set against a colour palette of muted-grey tiles, which ensured that the bath, basin and bespoke shower enclosure remained centre stage.'

The perfect shower fittings were sourced to complete the modern feel that Carington Fox and C P Hart were aiming for. 'The shower delivers a balance between creating a sense of openness through its exposed design, yet seclusion due to the clean lines of the surround,' says Carolyn.

A carefully considered lighting scheme was the finishing touch to the design. Uplighting around the bath and feature lighting in the recessed shelving enhance the wow factor and the result is sleek, hotel-style luxury at home □

C P Hart: 0845-600 1950; cphart.co.uk



FROM TOP The 'Coniston' free-standing bath from C P Hart. The bespoke shower enclosure features Dornbracht's 'Mem' ceiling-mounted rain head from C P Hart; 'Aalto Busana' porcelain tiles from C P Hart are used on a wall

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EXPERT TUTORIAL

Lighting specialist Sally Storey offers illuminating advice



CLOCKWISE FROM LEFT
'Waterspring' recessed LED sealed-glass downlights are ideal for wet areas. 'Contour HD27' LED strips are used above and below shelving and under the vanity (below)



FROM LEFT Sally Storey. 'Cazalla' low-level floor washers used in a hallway with 'Lucca' uplights in the window. 'Spinaker' decorative wall lights in a shower area

Sally Storey is design director of John Cullen Lighting and one of the most sought-after experts in the industry. Her style is classical and understated and she is much in demand with clients all over the world. Here, she shares tips for lighting your bathroom.

What are the main elements to consider when lighting a bathroom?

In order to achieve lighting that accentuates the best elements in a room and creates both mood and ambience, there are three main elements to think about: general lighting, task lighting and mood lighting.

Tell us more about general lighting. It might be a decorative pendant – which must be hung at least two metres from a bath – or recessed cove lighting in the ceiling. If using downlights, think about your needs. For example, one light over a basin is better than one that just illuminates the top of your head. I often position a downlight centrally over a bath as the narrow beam provides a focal point and when there is water in there, you get a ripple effect on the ceiling, which is magical.

What type of downlights do you recommend? Lamps with a colour rendition index of 95, which will make limestone and granite colours look true. Look for fittings that offer a warm white light (2,700 Kelvins is ideal), which will give the glow of natural light rather than a harsh fluorescence.

How about task lighting? My preference is for frosted wall lights at either side of a mirror so you get an even glow on your face – ideal for applying make-up. Two downlights are acceptable if you are short of space but placed either side of the basin, not directly above.

Any alternatives to downlights? Using the 'Contour HD27' LED strip is an excellent way of introducing layered lighting to a scheme and lessening the need for downlights. Install it as a back or front light in shelving or to create a floating night light effect under a vanity unit.

And getting the mood right? Once you have your general lighting on one switch and task lighting on another, ideally with dimmers, consider having mood lighting, such as 'Lucca' uplights, around the edge of a window. 'Cazalla' or 'Oslo' work well as low-level floor washers on a sensor. This will keep the switching layout simple and give guidance if you are prone to night-time wanderings □

John Cullen Lighting: 020-7371 9000; johncullenlighting.co.uk

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